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ABSTRACT

This survey was developed to accumulate and interpret data pertaining to the current status of music, art, dance, and drama/theater education in U.S. public schools. Questionnaires were designed to secure four types of data: (1) demographic; (2) curricular; (3) adequacy of instructional materials; and (4) support for arts education. Findings were reported for small elementary schools (550), large elementary schools (551+), small middle schools (499), large middle schools (500+), small secondary schools (999), and large secondary schools (1000+) in the areas of music, visual art, dance, and drama/theater. The document concludes with a comparison of the results between this and a similar survey that was conducted in 1962 by the National Education Association. The survey instruments are appended. (KM)

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in American Public Schools

Status of **Arts** *Education*

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THE STATUS OF ARTS EDUCATION IN AMERICAN PUBLIC SCHOOLS

Report on a Survey Conducted by
The National Arts Education Research Center
at the University of Illinois

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Council for Research in Music Education
School of Music
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Preface

This survey was one of nine projects that constituted the research program of the University of Illinois Site of the National Arts Education Research Center. The Center was in operation for a three-year period, 1987 to 1990.

We are pleased to present this publication to the arts education community. It represents the result of the first effort to secure baseline data on the status of all four arts in American public schools. We consider it a significant contribution to arts education.

Charles Leonhard, Director of Research
Jack McKenzie, Director for Management

Acknowledgements

I am deeply indebted to a host of people whose efforts were absolutely essential to the completion of this survey. They include principals and arts educators in the schools in the sample who took time from busy schedules to complete the questionnaires.

I am grateful to Burnet Hobgood, Patricia Knowles, Theodore Zernich and Richard Colwell for their contribution to the development of questionnaires for drama/theatre, dance, art and music. Special gratitude is due Theodore Zernich whose cooperation, counsel and support went well beyond the call of duty.

I value greatly the contribution of the scores of arts educators who gave helpful advice on the content of the questionnaires and to over a thousand state arts administrators, officials of state arts education associations and arts educators who facilitated completion and return of the questionnaires.

Diane O'Rourke, Project Coordinator, University of Illinois, Survey Research Laboratory, assisted in the development and distribution of the questionnaire and accomplished the data processing with impressive efficiency. She was always available when I needed counsel and technical assistance.

Finally, I express special gratitude to Warren Newman and Ann Cowperthwaite Doyle of the National Endowment for the Arts for their expert advice and assistance in dealing with the federal bureaucracy, to Amy Wright, my secretary, for her steadfast work in typing a very complex manuscript, and to Martha Alwes and Eric Anderson for the sterling quality of their contributions to the publication of the book.

Charles Leonhard
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THE STATUS OF ARTS EDUCATION IN AMERICAN PUBLIC SCHOOLS

Foreword

Americans do value the arts. Tangible evidence of their high regard for the arts has abounded during the latter half of this century. With the creation of the National Endowment for the Arts in 1965, federal support of the arts became a matter of national policy. The United States joined all of the industrialized nations of the world in having a governmental agency devoted to the arts. Since the establishment of Kennedy Center in Washington D.C. and Lincoln Center in New York City, large and small cities all over the country have established arts centers to enhance the quality of living.

Literally hundreds of arts organizations at state and local levels promote and support the arts in a variety of ways. State arts councils supported by federal, state and private funds have become a powerful force in the arts community as have alliances for arts and education and other organizations dedicated to promotion of and support for the arts. Arts educators have active specialized professional organizations at both state and national levels dedicated to the promotion of the arts and arts education.

Following the long-time lead of Texaco in its sponsorship of Metropolitan Opera broadcasts, private industry has become a major force in support of the arts. Contributions by private industry to all of the arts have increased greatly in the past 25 years.

This and other evidence indicate that the arts are burgeoning in their appeal to Americans and in their availability for the enrichment of the lives of citizens of the country.

Americans also value arts education. They have strong but often unarticulated feelings that the arts are sufficiently important to merit a place in the public school curriculum, and they want their children to have access to learning in and experience with the arts in school. Despite these positive feelings, the arts have not attained anything approaching the same status in formal schooling as mathematics, science and the social sciences. The public at large apparently still considers arts education highly desirable but not essential.

The dichotomous situation in which arts educators practice their professions was dramatized by two telephone polls conducted by the *New York Times* between

February 7 and February 12, 1983. In one poll 46% of adults expressed the opinion that more emphasis should be placed on music and art in public schools. In a second poll 44% of adults gave approval to the idea of reducing the offering in music and art to conserve funds in the education budget.

The present survey had as its major objective the accumulation and interpretation of data pertaining to the current status of music, art, dance and drama/theatre education in American public schools. The only comparable survey was conducted in 1962 by the National Education Association. It was concerned with the status of music and art instruction in elementary and secondary schools. Due to differences between the two surveys in samples and content of the questionnaires, only a few items were amenable to comparison. The results of those comparisons appear in Chapter 7, Summary and Conclusions.

Development of the Survey Instruments

This survey was a project of the National Arts Education Research Center at the University of Illinois Site. The Center, jointly funded by the National Endowment for the Arts (NEA) and the U.S. Department of Education (DOE), was established in the fall of 1987 at two sites, the University of Illinois at Urbana-Champaign and New York University.

The establishment of the University of Illinois Site resulted from a proposal submitted on August 20, 1987 by the University of Illinois College of Fine and Applied Arts to the NEA in response to Program Solicitation No. PS 87-06. That proposal led to the signing of a cooperative agreement between the University of Illinois and the NEA dated September 30, 1987. Funding for Year One of a projected three-year term was in the amount of $275,000 for a research program consisting of seven projects.

The NEA Arts in Education Program was designated to serve as liaison between the NEA and the DOE. Warren Bennett Newman, Director of the Arts in Education Program, was the person to whom the Directors of both Center Sites were responsible.

The Scope of Work specified in the initial agreement between the NEA and the University of Illinois included two separate surveys of the status of arts education: 1) *Status Surveys of Art, Dance and Drama in Elementary and Secondary Schools* and 2) *Status Survey of Music Education in Elementary and Secondary Schools*.

Initial work on both surveys began in October, 1987. Questionnaires for the art, dance and drama surveys were completed by project personnel, approved by the Arts in Education Program and submitted by NEA to the Federal Office of Management and Budget (OMB) in July, 1988. Due to delay in approval by OMB, NEA withdrew those questionnaires on October 15, 1988. Two drafts of the questionnaire for the music education survey failed to gain approval by the Arts Education Division of the NEA.

In the fall of 1988, Charles Leonhard, the newly appointed Director of Research at the Illinois Site, made the decision to combine the two surveys and assumed the position of Project Director. Theodore Zernich, Burnet Hobgood, Patricia Knowles and Richard Colwell served as advisors for art, drama, dance and music respectively.

Two questionnaires for a comprehensive survey of programs in music, visual art, drama/theatre and dance were developed: one for elementary schools and one for middle and secondary schools. Both were approved by the Arts Education Division, NEA, and sent to OMB in February, 1989. OMB approval was secured in April, 1989 with the assignment of OMB No. 3135-0081.

The questionnaires were mailed on September 15, 1989, and the period for return of the questionnaires ended on December 15, 1989.

The Survey Instruments

The overall objective of the survey was to collect and interpret quantitative baseline data on the status of music, visual art, dance and drama/theatre education in American public schools. The content of the questionnaires was designed to secure data of the following types:

a. demographic data (number and ethnicity of students, the number of teachers and their personal and professional characteristics);

b. curricular data (courses and activities in the arts education program, arts requirements, the content of arts instruction and evaluative procedures used);

c. data on the adequacy of instructional materials, equipment and facilities for arts education;

d. data on support for arts education (parental support and funding).

In developing the questionnaires, project personnel collected and reviewed survey questionnaires from a variety of sources including state departments of education, doctoral dissertations, private survey organizations, professional associations and federal agencies. Those questionnaires were analyzed and evaluated in terms of their clarity and their usefulness in assessing the status of arts education.

Scores of arts educators contributed to the development of the questionnaires as members of informally organized peer review groups for each of the arts. They suggested questions and reviewed and evaluated both the content and the format of the questionnaires. Personnel at the University of Illinois Survey Research Laboratory (SRL) reviewed the wording of questions. The survey instruments were pilot tested in elementary, middle and high schools in Unit Four School District, Champaign, Illinois.

In the face of excellent but often conflicting advice from a wide variety of sources, the Project Director made final decisions on content and format of the questionnaires and assumed responsibility for those decisions.

Both questionnaires are organized into five sections: (1) General Information; (2) Music; (3) Visual Art; (4) Dance and (5) Drama/Theatre. The questionnaire sent to elementary schools consists of 39 items: General Information, 8; Music 14; Visual Art, 5; Dance, 5; and Drama/Theatre, 8. The more detailed questionnaire sent to middle schools and secondary schools consists of 92 items: General Information, 14; Music, 17; Art, 19; Dance, 19; and Drama/Theatre, 23. Copies of the questionnaires appear in Appendix A (p. 211) and Appendix B (p. 225).

The Sample Design

The population for the survey was defined as all public elementary, middle and secondary schools in the United States. The sample consisted of six strata: large and small elementary schools, large and small middle schools, and large and small secondary schools.

Elementary schools were defined as those consisting of kindergarten through grade eight; middle schools, as those consisting of grades 6 through 9; and secondary schools, as those consisting of grades 6 through 12.

Elementary schools categorized as "small" had a population of 550 or fewer students; "small" middle schools had a population of fewer than 500 students; "small" secondary schools had a population of fewer than 1,000 students.

The Survey Research Laboratory selected a stratified random sample consisting of 1,366 public schools from a tape provided by the Center for Educational Statistics, U.S. Department of Education. The tape contained information on over 80,000 public schools in operation during the 1986-87 school year.

Personnel at SRL made a telephone call to each school in the sample to verify the name of the school, the mailing address and the principal's name. This process revealed that 34 of the schools in the sample were no longer in operation and that six schools were ineligible. The final sample consisted of 1,326 schools.

Collection of Data

The Survey Research Laboratory mailed the questionnaires on September 15, 1989. The packets were addressed personally to the principal of each school. Each packet contained the appropriate questionnaire and a letter from the Director of Research at the Center that contained suggestions of procedures for completion of the questionnaire, assurance of confidentiality and the promise of a free copy of the report on the survey. A postage-paid envelope addressed to SRL was enclosed to facilitate return of the questionnaires. The initial mailing was followed in succession by a postcard reminder, a second mailing of the questionnaire and personal letters to principals who had not responded to the first mailing.

Another means to enhancing the percentage of returns involved the Director of Research at the Center sending personal letters to about 1000 state arts administrators, presidents of state music education organizations and music teachers in schools in the sample asking them to urge principals to complete the questionnaires and promising them a free copy of the report on the survey.

These efforts were supplemented by personal telephone calls to principals who had not returned the survey by November 1, 1990. The deadline for return of the questionnaires was extended from November 15 to December 15 to accommodate principals who asked for additional time. Analysis of early and late returns established that there was no substantial difference between them.

The number of returned completed questionnaires is shown below by stratum:

Stratum	*Number Returned*	*Percent Returned*
Small elementary	208	69
Large elementary	124	66
Small middle	31	52
Large middle	104	55
Small secondary	259	63
Large secondary	117	69

Data Processing

When completed questionnaires were returned to the Survey Research Laboratory, they were processed by the Data Management Section. The questionnaires were edited for completeness and consistency. Where questions had been left blank, missing value codes were added. Data entry was conducted with the use of an interactive program. Prior to data entry a questionnaire-specific program was written; it included input screens and a dictionary of variable parameters and skip patterns. The elementary school questionnaire contained 245 variables, the middle-secondary school questionnaire, 724. The program presented a facsimile of the questionnaire on a terminal. The coders keyed in respondents' answers, and the data were entered into an on-line data set. The data were checked at the time of entry for legal values and inter-item consistency.

When all of the data had been entered, frequencies were run to check for any remaining errors. All questionable numbers were checked by reviewing the original questionnaires and making any necessary changes in the data sets. Frequencies on all variables were then run by stratum: two strata (small and large) for the elementary school questionnaire and four strata for the middle school/secondary school questionnaire (small and large middle schools and small and large secondary schools). SRL delivered a computer printout for each stratum to the Project Director who analyzed and interpreted the data and wrote this report. The report consists of seven chapters: one chapter devoted to each of the six strata and the final chapter, Summary and Conclusions.

This report includes detailed data on music education, art education, dance education, and drama/theatre education in all six strata. It is available for purchase from the Council for Research in Music Education, School of Music, University of Illinois at Urbana-Champaign.

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CHAPTER I
Small Elementary Schools (< 550)

This report presents data extracted from 208 questionnaires returned by principals of small elementary schools. This represents a return rate of 68.5 percent.

The report begins with a section devoted to general information about the schools and their arts education programs. Subsequent sections contain data on music education programs, art education programs, dance education programs and drama/theatre education programs.

General Information

Student Enrollment

Table 1.1 presents data from reports submitted by 197 of the 208 schools. It shows for each grade, kindergarten through grade eight, the range in the number of students enrolled, the mean enrollment and the number of schools that include each of the grades.

Table 1.1
Student Enrollment (Number)

Grade	*Range*	*Mean*	*# of Schools*
Kindergarten	3-860[1]	59.6	197
One	2-720[1]	58.9	196
Two	3-680[1]	57.1	196
Three	2-710[1]	56.0	194
Four	3-109	52.1	192
Five	3-200	51.1	188
Six	3-321	47.0	109
Seven	7-55	28.3	9
Eight	5-57	25.6	9

[1] One school reported this high number of students. The next highest number was K – 256; 1st grade –158; 2nd grade –128; 3rd grade – 125.

These data are indicative of the trend toward the establishment of elementary schools consisting of kindergarten through grade 5.

Ethnic Makeup of the Student Body

Table 1.2 presents data regarding the ethnic makeup of the student body in 204 of the schools in the sample.

Table 1.2
Ethnic Makeup of the Student Body (Percent)

Ethnic Group	*Range*	*Mean*	*None*	*50%+*
American Indian/Inuit	0–95	1.7	76.5	1.0
Asian/Pacific Islander	0–90	2.0	56.4	0.5
Black not of Hispanic origin	0–100	11.1	33.8	6.4
Hispanic	0–100	6.1	48.5	1.0
White not of Hispanic origin	0–100	79.1	2.5	95.3

Parental Support for Arts Education

Table 1.3 shows the data resulting from a question regarding the level of parental support for arts education.

Table 1.3
Parental Support for Arts Education (Percent)

Level of Support	*Music*	*Art*	*Dance*	*Drama/Theatre*
Strong	44.8	21.9	2.5	9.9
Moderate	39.4	44.9	7.5	15.8
Little	11.3	21.4	14.9	15.3
None	2.0	3.1	6.0	1.5
Not Offered	2.4	8.7	69.2	57.4

The data show clearly that, in the opinions of principals, music and art outstrip dance and drama/theatre in level of parental support.

Parents provide "strong" or "moderate" support for the music program in 84.2 percent of the school reporting. The comparable figure for art is 66.8 percent, but two-thirds of those schools (44.9%) reported only "moderate" support.

An alarmingly different situation pertains in dance and drama/theatre; 69.2 percent of the reporting schools have no dance program and 57.4 percent have no

drama/theatre program. These high percentages are, however, not as high as comparable percentages reported by large elementary schools: 74.4 percent of large elementary schools have no dance program and 62.3 percent, no drama/theatre program.

In only 2.5 percent of small elementary schools does the dance program have strong parental support; the comparable figure for drama/theatre is 9.9 percent, almost four times that for dance.

How Parental Support is Manifested

The data resulting from a query as to the ways in which parental support is manifested appear in Table 1.4.

Table 1.4
Modes of Parental Support (Percent)

Mode	*Percent*	*Mode*	*Percent*
Monetary contributions	34.7	Reinforcing students	77.9
Fundraising	59.3	Influencing administrators	44.2
Reinforcing teachers	40.7	Influencing Board of Education	39.7

It appears that parents of children in small elementary schools support arts education principally through reinforcing students, influencing administrators and fundraising.

Financial Support for Arts Education

It was deemed important to determine principals' perceptions as to whether financial support for arts education has increased, decreased or remained stable during the past five years. Data related to that question appear in Table 1.5.

Table 1.5
Financial Support Past Five Years (Percent)

Support	*Music*	*Art*	*Dance*	*Drama/Theatre*
Increased	30.1	28.6	4.9	10.8
Decreased	11.2	10.3	2.4	3.4
Remained stable	54.4	48.8	10.7	22.1
Did not exist	4.4	12.3	82.0	63.7

Financial support appears to have remained stable in the majority of schools having arts education programs. One cannot, however, be sanguine about a

decrease in financial support in more than 10 percent of music and art programs or the widespread absence of support for dance and drama/theatre programs (82.0 and 63.7 percent respectively).

Enriching the Arts Education Program

Arts Field Trips

Table 1.6 presents data pertaining to the number of school-sponsored field trips to arts events during the 1988-89 school year and the range in the number of students participating.

Table 1.6
Arts Field Trips (Number)

Type of Trip	*# of Schools*	*% of Schools*	*Number of Trips*			*# of Students*
			Range	*Mean*	*Mode*	*Range*
Museum visit	107	51.4	1-25	2.2	1	25-290
Live drama	119	57.5	1-15	2.2	1	10-490
Dance performance	51	24.5	1-14	1.8	1	20-490
Music performance	126	61.8	1-25	2.1	1	20-490

More than 50 percent of the small elementary schools sponsored field trips to art museums, live drama performances and live music performances, but only 24.5 percent sponsored trips to dance performances. Field trips to arts events are less frequent in small elementary schools than in large ones over two thirds of which sponsored arts field trips during the 1988-89 school year.

Visiting Artists/Performers

Another way of enriching the arts experience of students involves having artists and performers visit the school to present programs. Question 7 sought data on the frequency of such visits during the past three years. Those data are shown in Table 1.7.

Table 1.7
Visiting Artists and Performers – Frequency (Percent)

Visitors	*Never*	*1–2 times*	*3–4 times*	*5+ times*
Musicians	15.5	31.1	29.6	23.8
Artists	47.1	35.8	9.3	7.8
Dancers	52.8	31.2	14.6	1.5
Actors	38.6	25.2	25.2	10.9

Small elementary schools are less prone to having artists and performers visit than large ones. As a matter of fact, the percentage of large elementary schools that had no visits by musicians is about half the percentage shown in Table 1.7 (8.2% vs. 15.5%). Even so, it is notable that 84.5 percent of small elementary schools had visiting musicians during the past three years, 52.9 percent had visiting artists, 47.2 percent had visiting dancers and 61.4 percent, visiting actors. Elementary schools in the sample appear to be taking advantage of this means of enriching their arts education programs.

Artists-in-Residence

The Arts Education Division of the National Endowment for the Arts has recently placed emphasis on placing artists-in-residence in school settings with what appears to be excellent effect. Almost one-third of the respondents (30.9%) report having had an artist-in-residence during the past three years. Table 1.8 shows the frequency of residency by different types of artists in the 64 schools that had artists-in-residence during the past three years.

Table 1.8
Artists-in-Residence (Number)

Art	*Artist-in-Residence*
Music	12
Visual Art	20
Dance	3
Drama/Theatre	10
Multiple	19
Total	64 (30%)

Small elementary schools come close to large elementary schools in the percentage of schools that have had an artist-in-residence during the past three years (small 30%; large 36.4%).

Music

General Music

Offering in General Music

General music is offered in 98.0 percent of the 208 small elementary schools that returned the survey. This percentage is almost identical to that for large elementary schools (98.3%).

A series of four items on the questionnaire sought data regarding the offering of general music, the availability of a written curriculum and the time allotted to general music in grades 1-3 and 4-6. The resulting data appear in Table 2.1.

Table 2.1
The Offering in General Music

Grades	*Offer (Percent)*	*Written Curriculum (Percent)*	*Number of Minutes per week*		
			Mean	*Mode*	*Range*
1–3	98.0	84.0	56.5	60	15–360
4–6	93.9	80.8	62.4	60	15–360

Fewer schools offer general music in grades 4-6 than in grades 1-3; a lower percentage also applies to the presence of a written curriculum.

Twenty-five percent of the schools devote 30 minutes or less each week to general music in grades 1-3, and only 2.7 percent (9 schools) devote 100 minutes a week or more to the subject. Comparable percentages for grades 4-6 are 18.8 percent and 6.6 percent. In view of the fact that the Music Educators National Conference recommends 100 minutes per week, these data are alarming.

Time Allotted to General Music

In view of the increased pressures for academic excellence in schools, it was deemed important to determine how those pressures have affected the amount of time allotted to general music during the past five years.

The data appearing in Table 2.2 should be somewhat reassuring to music educators. Compared with five years ago, more than one fourth (26.4%) reported an increase; 65.8 percent reported no change in amount of time and only 7.8 percent reported "less time." On the whole, academic pressures have not affected time allotment adversely.

Table 2.2
Time Compared to Five Years Ago (General Music)

Time	*Percent of Schools*
More	26.4
Less	7.8
Same	65.8

Who Teaches General Music?

For many years one of the objectives of the music education profession has been to enhance the role of the music specialist in the teaching of general music. The data from respondents to this question (Table 2.3) indicate that the profession has been successful in this endeavor. The music specialist has primary responsibility for teaching general music in the vast majority of schools.

Table 2.3
Who Teaches General Music? (Percent)

Type of Teacher	*Grades 1–3*	*Grades 4–6*
Certified music teacher	87.9	88.3
Classroom teacher with some preparation in music	2.5	2.0
Classroom teacher with assistance from specialist	1.5	.5
Classroom teacher	6.6	5.6
Other	.5	.5
Not taught	1.0	3.0

Number of Music Specialists

The mode in small elementary schools is to have a full-time music teacher; 41.7 percent of the reporting schools do so. On the other side of the coin, 13.4 percent have no music teacher. Among the remaining schools (44.9%) the number of full-time equivalent music teachers (FTE) ranges from 0.1 to 3.0.

Special Music Rooms

It is unfortunate but, perhaps, understandable that only 53.5 percent of small elementary schools have a special music classroom. This compares unfavorably with 66.9 percent of large elementary schools.

Instructional Equipment and Materials

A series of questions sought expressions of opinion regarding the adequacy of the supply of numerous items needed for a general music program. Table 2.4 presents the list of such items and percentages of opinions as to the adequacy of their supply.

It appears that fretted instruments, computer software and tuned mallet instruments are in short supply. Gross inadequacies exist in supplies of books on music, tapes/recordings and computer software. Conversely, 91.4 percent of the schools have an adequate supply of pianos, 91.9 percent, record players and 89.9 percent, tape recorders.

Table 2.4
Instructional Equipment and Materials (Percent)

Item	*Adequate*	*Inadequate*	*Absent*
Pianos	91.4	7.6	1.0
Autoharps	63.9	18.3	17.8
Record players	91.9	7.6	.5
Tape recorders	89.8	10.2	—
Computer software	26.7	35.3	38.0
Music series books	80.2	17.3	2.5
Series teachers edition	85.6	12.8	1.5
Recordings for series	73.8	20.0	6.2
Rhythm instruments	78.1	19.4	2.6
Recorder-like instruments	65.8	18.9	15.3
Fretted instruments	22.3	30.9	46.8
Tuned mallet instruments	41.1	25.8	33.2
Tapes/recordings	41.8	39.7	18.6
Books about music	52.3	40.0	7.7

Emphasis in General Music

A series of questions had the purpose of determining the types of experiences that receive major emphasis in the general music program. Table 2.5 contains a list of experiences and the percentage of schools in which each experience receives major emphasis, minor emphasis or is not included.

Table 2.5
Emphasis in General Music (Percent)

Experience	*Major Emphasis*	*Minor Emphasis*	*Not Included*
Singing	93.9	6.1	—
Listening	71.8	28.2	—
Creative movement	33.9	57.3	8.8
Playing instruments	41.8	52.6	5.6
Reading music	47.4	47.4	5.2
Improvising	17.6	61.2	21.2
Using Orff techniques	20.2	39.9	39.9
Using Kodály techniques	18.7	33.5	47.8
Reading about music	13.5	66.1	20.4
Discussing music	47.4	51.0	1.6

Singing and listening are integral to general music classes as they operate in this sample of schools. Creative movement, playing instruments, reading music and discussing music receive major or minor emphasis in more than 90 percent of the schools. Improvising, reading about music, and using Orff or Kodály techniques receive major emphasis in a relatively small percentage of schools.

Instrumental Music

One of a series of questions sought to determine whether elementary school students pay a fee for instrumental instruction. They do so in only 5.4 percent of the 168 schools responding to this question. Although 40 schools did not respond to the question, one can conclude that financial considerations rarely limit participation in instrumental music in small elementary schools.

Instruments Offered

Piano. Only 2.9 percent of the respondents reported students taking piano instruction in school.

Strings. More than a third (35.0%) of the respondents reported having students studying stringed instruments. Among those schools the number of students ranged from 2 to 175.

Wind/Percussion. As anticipated, the percentage of schools reporting wind/percussion students (58.7%) is much higher than the percentage offering strings. The number of wind/percussion students ranged from 2 to 550.

Recorders. Recorder instruction is offered in 50.5 percent of small elementary schools participating in the survey; the number of students ranged from 2 to 600. Twenty-four of the schools offering recorder have 100 or more students taking instruction, probably as preparation for wind/percussion lessons.

Fretted Instruments. Of 208 schools, 14.7 percent offer fretted instrumental instruction. The number of students ranged from 3 to 200.

The data support the premise that instruction in band instruments is widely but not universally available in small elementary schools. A small percentage of schools offer string instruction and few schools offer piano instruction. Table 2.6 presents data on the percentage of schools offering instruction in piano, strings, wind/percussion instruments, recorder and fretted instruments. It also shows the range in the number of students and the grade at which instruction begins.

Table 2.6
Offering in Instruments

Instrument	*Offered (Percent)*	*Number of students (Range)*	*Grade Instruction begins (Mode)*
Piano	2.9	5–246	3
Strings	35.0	2–550	4
Wind/Percussion	58.7	2–550	5
Recorder	50.5	2–600	4
Fretted Instrument	14.7	3–200	5

Private Instrumental Instruction

The practice of providing private instrumental instruction varies greatly among the 145 schools that responded to a question about it. In 53.8 percent of the responding schools no students have private instruction in school. At the other extreme, in 17.2 percent of those schools 100 percent of the students receive private instruction. The mean percentage of schools offering private instruction in school is 26.5.

Only 126 schools responded to a question about private instrumental instruction outside of school. Of those schools, 35 (27.8%) have no students taking private lessons and in only two schools (1.5 percent) do 100 percent of the students have them. The mean percentage of students having private instruction outside of school is only 11.0 The days when it was the mode for elementary school students, especially girls, to take private piano lessons appear to be long gone.

Performance Groups

Student Participation in Performance Groups

A series of questions sought data on the number of students participating in band, orchestra, chorus and select choir. All 208 schools responded to questions regarding the presence of these performance groups. Pertinent data follow:

a. 58.7 percent have a band.

b. 23.1 percent have an orchestra.

c. 47.6 percent have a chorus.

d. 15.9 percent have a select choir.

Comparison of these percentages with those emerging from the survey of large elementary schools produced interesting conclusions:

a. Bands are more common in small elementary schools than in large ones (58.7% vs. 47.6%).

b. Orchestras are slightly more common in small schools than in large ones. (23.1% vs. 22.6%).

c. On the other hand, choruses are more common in large schools than in small ones. (62.1% vs. 47.6%).

d. The percentages of small and large schools having a select choir are practically even (15.9% vs. 16.1%).

A second question on student participation in performance groups produced the data appearing in Table 2.7.

Table 2.7 Student Participation in Performance Groups (Number)			
Organization	*Mean*	*Median*	*Range*
Band	34.3	27.5	5–200
Orchestra	22.1	20.0	2–50
Chorus	74.8	53.5	6–545
Select choir	40.8	40.0	12–90

These data indicate that:

a. Bands are more numerous in small elementary schools than any other performance group.

b. Choral groups involve a greater number of students than instrumental groups.

Public Performance

The data on number of performances during the 1988-89 school year reveal a wide range especially for bands and select choirs. To provide perspective on the upper extremes in number of performances of these groups, only three of 105 bands made more than six public appearances and only three of 29 select choirs appeared in public more than six times.

Table 2.8 Public Performances (1988-89) (Number)				
Performance Group	*Mean*	*Median*	*Mode*	*Range*
Band	2.7	2.0	2.0	1–18
Orchestra	2.0	2.0	2.0	1–4
Chorus	2.6	2.0	2.0	1–9
Select choir	4.0	3.0	3.0	1–15

Ethnic Makeup of Performance Groups

Members of the Peer Review Group expressed the desire to determine the extent to which percentages of the various ethnic groups participating in performance groups compare with the percentages of those ethnic groups in the total school population. In other words, to what extent are the various ethnic groups proportionately overrepresented or underrepresented in school performance groups? Data pertinent to this comparison appear in Tables 2.9 and 2.10.

Table 2.9
Ethnic Makeup: Performance Groups (Percent)

Ethnic Group	*None*	*Mean*	*Median*	*Range*
American Indian/Inuit	83.1	1.4	.7	0–95
Asian/Pacific Islander	65.7	2.1	1.1	0–97
Black not of Hispanic origin	44.0	9.2	1.0	0–100
Hispanic	58.4	5.8	1.0	0–100
White not of Hispanic origin	1.8	81.6	96.0	0–100

The mean percentages pertaining to two factors (a) total school population and (b) participation in performing groups are shown in Table 2.10. Examination of the data in Table 2.10 reveals that in relationship to their percentage in the total school population:

a. American Indian/Inuit students and Black students not of Hispanic origin are proportionately underrepresented in performance groups.

b. Asian/Pacific Islander students, Hispanic students, and White students not of Hispanic origin are proportionately overrepresented.

Table 2.10
Ethnic Makeup: Total School vs. Performance Groups (Percent)

American Indian/Inuit	*Asian/Pacific Islander*	*Black not of Hispanic origin*	*Hispanic*	*White not of Hispanic origin*
a. Mean percentages of total school population				
1.7	2.0	11.1	6.0	79.1
b. Mean percentages in performance groups				
1.4	2.1	9.2	5.8	81.6

Funding for the Music Program

The final question in the music section of the questionnaire sought data on the amount of funds budgeted for the 1989-90 school year to support the total music program (instrumental, general and choral) not including teachers' salaries. Responses from 159 schools reveal great variation in the level of monetary support for music programs. Analysis of the data leads to the following conclusions:

a. 12.6 percent of the schools budgeted no money for the music program.

b. 60.4 percent budgeted 500 dollars or less.

c. 4.4 percent budgeted 3,000 dollars or more.

d. One school budgeted 10,000 dollars and another, 20,000 dollars.

Table 2.11 shows additional data.

Table 2.11
Funds Budgeted for Music Program (Dollars)

Mean	*Median*	*Mode*	*Range*
$1,032.00	$500.00	$500.00	$0–$20,000

Visual Art

The art section of the survey contained five questions regarding: (a) the type of teacher who teaches art; (b) the provision of a special classroom for the teaching of art; (c) the adequacy of supplies required to teach art; (d) the offering in art; and (e) funding for the art program.

Who Teaches Art?

It was considered important to determine the type of teacher who teaches visual art. The data in Table 3.1 indicate that certified art specialists are present in 58.5 percent of small elementary schools.

Table 3.1
Who Teaches Art?

Type of Teacher	*Percentage of Schools*
Certified art teacher	58.5
Classroom teacher with some preparation in art	9.2
Classroom teacher with assistance from an art specialist	3.4
Certified classroom teacher	24.6
Other	.5
Not taught	3.9

Although the percentage of art specialists in small elementary schools (58.5) is somewhat smaller than in large elementary schools (61.3), art specialists are dominant in the teaching of art. It is notable that classroom teachers teach art in 24.6 percent of the schools in this sample compared with 27.4 percent of large elementary schools.

Special Room for Art

Only 38.4 percent of these schools have a special room for the teaching of art. This compares unfavorably with the percentage in large elementary schools (55.4).

Instructional Equipment and Materials

Queries regarding the adequacy of the supply of six items produced the data appearing in Table 3.2. These data may be alarming to visual art educators. If one combines the percentages of "inadequate" and "absent," the results indicate a major problem for art education in small elementary schools. Art textbooks are inadequate or absent in 71.7 percent of the schools; teachers guides, 62.6 percent; slides, 73.5 percent; film strips/videos, 67.0 percent; books about art, 61.6 percent; color reproductions, 59.9 percent.

Table 3.2
Instructional Materials (Percent)

Item	*Adequate*	*Inadequate*	*Absent*
Art textbooks	28.3	22.2	49.5
Teachers guides for art textbooks	37.4	23.7	38.9
Slides of works of art	26.5	40.8	32.7
Film strips/art videos	33.0	48.7	18.3
Books about art	38.4	51.0	10.6
Color reproductions	40.1	42.6	17.3

The Offering in Visual Art

A series of questions sought to determine for each grade level kindergarten through grade eight: (a) whether art is offered; (b) whether a written curriculum exists and (c) the number of minutes per week allotted to art instruction (Table 3.3).

Table 3.3
The Offering in Visual Art

Grade	*Offer (Percent)*	*Written curriculum (Percent)*	*Minutes per week (Number)*		
			Mean	*Mode*	*Range*
Kindergarten	78.3	71.3	52.1	30	12–270
First	95.5	75.7	50.1	60	15–150
Second	96.5	75.4	49.5	60	15–150
Third	95.9	75.6	49.4	60	15–150
Fourth	97.9	75.9	50.2	60	15-150
Fifth	97.4	75.6	50.6	60	15–250
Sixth	96.5	4.0	50.3	60	15–250
Seventh (12 schools)	75.0	75.0	123.9	60	50–250
Eighth (12 schools)	66.7	75.0	108.1	60	50–250

The data establish a basis for the following generalizations about the offering in visual art in small elementary schools.

a. Visual art programs are close to universal in grades one through six with operative programs in more than 95.5 percent of the schools.

b. About three fourths of the schools have a written art curriculum.

c. While a few schools (7.7%) do not have art programs or offer it for only 20 minutes a week, the mean number of minutes is around 50, and the mode, 60.

d. The percentage of schools offering art and having a written curriculum is higher in small elementary schools than in large ones.

Funding the Visual Art Program

The final question in the visual art section of the questionnaire sought data on the amount of funds budgeted to support the visual art program during the 1989-90 school year not including teachers' salaries.

Responses from 153 schools reveal great variation in levels of monetary support for art programs.

a. 7.1 percent of small elementary schools budgeted no money for art.

b. 41 percent budgeted 500 dollars or less.

c. 67.7 percent budgeted 1,000 dollars or less.

d. 11.6 percent budgeted 2,000 dollars or more.

e. Only five schools (3.2%) budgeted 5,000 dollars or more.

f. One school budgeted 8,500 dollars; a second school, 10,000 dollars.

Additional data appear in Table 3.4.

Table 3.4
Funding for Visual Art (Dollars)

Mean	*Median*	*Mode*	*Range*
$1,195	$725	$500	$0–$10,000

Dance

The dance section of the elementary school survey contained five questions regarding: (a) whether dance instruction is offered; (b) the type of teacher who

teaches dance; (c) the offering in dance; (d) the number of dance performances presented by students during the 1988-89 school year; and (e) the amount of funds other than teachers' salaries budgeted to support the dance program during the 1989-90 school year.

Is Dance Instruction Offered?

All 208 of the small elementary schools in the sample responded to this question. Only 15 of the 208 schools (7.2%) offer dance instruction. The stark reality is that in 193 of 208 schools (92.8%) dance is not taught. (To provide perspective on the data resulting from the remaining questions, the number of schools responding appears in parenthesis after each question. The statistical data have been drawn from the schools responding.)

Who Teaches Dance? (15)

Table 4.1 presents data on this question. These data verify the conventional wisdom that if dance is taught in a small elementary school, it will probably be a physical education teacher who teaches it. The same situation pertains in large elementary schools.

Table 4.1
Who Teaches Dance?

Type of Teacher	*Frequency*	*Percentage*
Certified dance specialist	3	20
Certified physical education teacher	9	60
Certified classroom teacher	3	20

The Offering in Dance (15)

A series of questions sought to determine for each grade kindergarten through six: (a) whether dance is taught; (b) whether a written curriculum exists and (c) the number of minutes of dance instruction per week.

Table 4.2
The Offering in Dance

Grade	*Offer (Percent)*	*Written Curriculum (Percent)*	*Number of Minutes Per Week (# of schools in parenthesis)*		
			Mean	*Mode*	*Range*
Kindergarten (15)	80.0	67.0	(6) 37.5	30	30–60
First (15)	80.0	67.0	(5) 32.0	30	10–60
Second (15)	80.0	67.0	(5) 35.0	30	10–60
Third (14)	75.0	64.3	(5) 35.0	30	10–60
Fourth (15)	86.7	73.3	(6) 35.8	30	10–60
Fifth (15)	93.3	73.3	(7)35.0	30	10–60
Sixth (8)	100.0	75.0	(5) 28.0	30	10–40

The number of schools involved is insufficient to provide a sound basis for generalizations. The data do, however, support two conclusions that apply to small elementary schools offering dance.

a. Schools that offer dance tend to begin instruction in kindergarten and carry it on through the fifth grade.

b. More than two thirds of existing dance programs have a written curriculum.

Dance Performances

Table 4.3 shows the number of dance performances presented during the 1988-89 school year. As is true in large elementary schools, public dance performances are not presented with frequency. Two schools do, however, have sufficiently highly developed programs to enable them to present three and four performances respectively.

Table 4.3
Dance Performances (15)

Number of Performances	*Frequency*	*Percentage*
Zero	7	46.7
One	5	33.3
Two	1	6.7
Three	1	6.7
Four	1	6.7

Funding the Dance Program (9)

Only nine of 208 schools responded to the question on funding the dance program and five of those respondents reported that no funds were budgeted for dance during the 1989-90 school year. Table 4.4 shows the data collected.

Table 4.4
Funding for Dance (9)

Amount	*Frequency*	*Percentage*
$0	5	55.6
$100	2	22.2
$300	1	11.1
$1,000	1	11.1

Funding for dance does not exist in 92.8 percent of the small elementary schools in the sample.

Drama/Theatre

The drama/theatre section of the elementary school survey contained six questions regarding: (a) dramatic activities used in teaching other subjects; (b) the offering in drama/theatre; (c) the type of teacher who teaches drama/theatre; (d) the adequacy of instructional materials and facilities; (e) the number of theatrical performances presented by students during the 1988-89 school year; and (f) funding for the drama/theatre program.

Dramatic Activities

The first question sought data on the use of dramatic activities in the teaching of subjects other than drama/theatre. The resulting data appear in Table 5.1. The number of responses regarding each activity is shown in parenthesis after the name of each activity.

Table 5.1
Dramatic Activities

Dramatic Activity	*# of Schools*	*Percentage of 208 Schools*	*Percentage of Respondents*
Learning Games (197)	157	75.5	88.7
Improvisation (166)	122	58.7	73.5
Dramatizing/Enacting Stories (188)	174	83.7	92.6
Reading and Studying Plays (187)	174	83.7	93.0

The data are sufficient to establish that dramatic activities are widely used in teaching subjects other than drama/theatre; over 90 percent of the respondents to this question reported the use of dramatizing stories and reading or studying plays. These percentages are almost identical to those emerging from large elementary schools. Whether a drama/theatre program as such exists or not, most children in American elementary schools, large and small, receive an early introduction to the subject.

Responses to the remaining questions reflect the scarcity of organized drama/theatre programs in elementary schools. For the enlightenment of the reader, the number of valid cases appears in parenthesis after each question.

Is Drama/Theatre Instruction Offered? (208)

Responses to this question reveal that only 34 of 208 small elementary schools (16.3%) offer drama/theatre instruction, one percent more than in large elementary schools (15.3%). The startling reality is that 83.7 percent of the responding schools do not have a drama/theatre program. (The comparable figure for large schools is 84.7 percent).

Respondents having no drama/theatre program were instructed to skip the remaining questions about drama/theatre. As a result, the number of respondents ranged between 5 and 34. In the remainder of this report, the number of valid cases

is indicated for each table. The statistical data form only a limited basis for generalizations about drama/theatre programs.

Who Teaches Drama/Theatre? (34)

As in large elementary schools, elementary classroom teachers are dominant in the teaching of drama/theatre in small elementary schools. On the other hand, 11.8 percent of small elementary schools with a drama/theatre program have a certified drama specialist teaching the subject; the comparable figure for large schools is 5.3 percent.

Table 5.2
Who Teaches Drama/Theatre?

Type of Teacher	*Frequency*	*Percentage*
Certified drama specialist	4	11.8
Teacher with course work in drama	7	20.6
Classroom teacher assisted by a drama specialist	1	2.9
Classroom teacher	22	64.7

The Offering in Drama/Theatre

A series of questions sought to determine for each grade kindergarten through grade eight: (a) whether drama/theatre is offered; (b) whether a written curriculum exists; (c) the number of minutes of drama/theatre instruction per week.

Table 5.3
The Offering in Drama/Theatre

Grade	*# of valid cases*	*Offer (percent)*	*Written Curriculum*	*Minutes per week (# of schools in parenthesis)*		
				Mean	*Mode*	*Range*
Kindergarten	34	41.2	4 schools	(8) 37.5	30	20–60
First	33	39.4	3 schools	(7) 38.6	30	20–60
Second	33	39.4	3 schools	(7) 34.3	30	20–60
Third	33	45.5	3 schools	(9) 34.5	30	10–60
Fourth	33	48.5	4 schools	(10) 39.5	30	10–60
Fifth	33	57.6	4 schools	(12) 35.4	30	10–70
Sixth	22	63.6	3 schools	(10) 40.0	30	10–120
Seventh	5	20.0	1 school	——30 minutes		

As in dance, the number of schools involved is insufficient to provide a basis for generalizations, but for this limited sample of schools the data do support the following conclusions:

a. The number of schools offering drama/theatre appears to rise from the third to the sixth grade.

b. Having a written curriculum does not appear to be common practice in drama/theatre in small elementary schools.

Instructional Equipment, Materials and Facilities

More than 50 percent of small elementary schools responding called "inadequate" or "absent" their supplies of all items except records/cassettes/tapes (48.5%) and auditorium/stage (48.5%).

It appears that supplies of classroom equipment for drama, storage space, drama workshop space and drama film strips and videos are grossly inadequate. Be that as it may, small elementary schools reported higher percentages of adequacy than large ones.

Table 5.4
Instructional Equipment, Materials, and Facilities (33) (Percent)

Item	*Adequate*	*Inadequate*	*Absent*
Teachers' resource books	43.8	34.4	21.8
Records/cassettes, tapes	51.5	30.3	18.2
Instruments to accompany drama	39.4	39.4	21.2
Costume pieces	25.0	34.4	40.6
Drama film strips/videos	18.2	39.4	42.4
Classroom equipment for drama	9.1	30.3	60.6
Auditorium/stage	51.5	24.2	24.2
Drama workshop space	18.2	24.2	57.6
Storage space	15.2	57.6	27.3

Drama/Theatre Performances

Table 5.5 shows the number of drama/theatre performances during the 1988-89 school year.

Table 5.5
Drama/Theatre Performances (33)

Number of Performances	*Frequency*	*Percentage of 33 Schools*
Zero	3	9.1
One	6	18.2
Two	8	24.2
Three	2	6.1
Four	5	15.2
Five	5	15.2
Six	1	3.0
Ten	1	3.0
Twelve	1	3.0
Fifteen	1	3.0

The range in the number of drama/theatre performances in small elementary schools (0-15) is wider than in large schools (0-12). On the other hand, 57.6 percent of small schools presented three or fewer performances; the comparable figure in large schools was 37.6 percent. In both small and large elementary schools drama/theatre performances are much more frequent than dance performances; more than half of the dance programs presented no performances.

Funding for the Drama/Theatre Program (30)

Responses from 30 of the 208 schools in the sample reveal startling variations in the level of monetary support for drama/theatre during the 1989-90 school year.

a. Fifteen of the thirty (50%) budgeted no funds for drama/theatre.

b. Twenty-one of the thirty (70%) budgeted 300 dollars or less.

c. Other amounts budgeted were: 500 dollars - 4 schools; 1000 dollars - 4 schools; 1500 dollars - 1 school.

Table 5.6
Funding

Amount	*Frequency (Number of Schools)*	*Percentage of 30 Schools*
$0	15	50.0
$30	1	3.3
$50	2	6.6
$100	1	3.3
$135	1	3.3
$200	1	3.3
$500	4	13.3
$1,000	4	13.3
$1,500	1	3.3

The stark reality is that 21 of the 30 small elementary schools reporting a drama/theatre program budgeted nothing or a pittance to support the program ($0-$200).

CHAPTER II
Large Elementary Schools (551+)

This report presents data extracted from 124 questionnaires returned by principals of large elementary schools. This represents a return rate of 66.3 percent.

The report begins with a section of general information about the schools and their arts education programs. Subsequent sections of the report contain data on the music education program, the art education program, the dance education program and the drama/theatre education program.

General Information

Student Enrollment

Table 1.1 presents data from reports submitted by 110 of the 124 schools. It shows for each grade kindergarten through grade seven the range in number of students enrolled, the mean enrollment and the number of schools that include each of the grades.

Table 1.1
Student Enrollment (Number)

Grade	*Range*	*Mean*	*# of Schools*
Kindergarten	27-279	107.0	110
One	46-279	116.0	110
Two	55-270	109.0	110
Three	58-303	107.0	109
Four	66-291	108.0	111
Five	29-235	104.0	108
Six	42-246	92.8	58
Seven	(1 School)		

These data indicate that the most common grade configuration in large elementary schools, as in small elementary schools, includes kindergarten through grade 5.

Ethnic Makeup of the Student Body

Table 1.2 presents data regarding the ethnic makeup of the student body in 121 of the schools in the sample.

Table 1.2
Ethnic Makeup of Student Body (Percent)

Ethnic Group	*Range*	*Mean*	*None*	*50%+*
American Indian/Inuit	0-99	1.7	71.8	1.6
Asian or Pacific Islander	0-53	2.1	37.9	.8
Black not of Hispanic origin	0-100	14.0	16.1	8.8
Hispanic	0-100	7.8	36.3	4.8
White not of Hispanic origin	0-100	74.0	1.6	84.0

Parental Support for Arts Education

Table 1.3 shows data resulting from a question regarding the level of parental support for each of the four arts programs.

Table 1.3
Parental Support for Arts Education (Percent)

Level of Support	*Music*	*Art*	*Dance*	*Drama/Theatre*
Strong	48.8	31.1	5.8	9.8
Moderate	39.7	37.7	6.6	12.3
Little	8.3	20.5	10.7	13.9
None	.8	.8	2.5	1.6
Not Offered	2.5	9.8	74.4	62.3

The data show clearly that, in the opinions of principals, the music and art programs outstrip both dance and drama/theatre in level of parental support. In 88.5 percent of the reporting schools parents provide strong or moderate support for the music program; the comparable figure for art is a substantial 68.8 percent. Only 2.5 percent of the schools responding lack a music program.

An alarmingly different situation pertains in dance and drama/theatre; 74.4 percent of the schools have no dance program and 62.3. percent have no drama/theatre program. Comparable figures for small elementary schools are: 69.2 percent, no dance program; 57.4 percent, no drama/theatre program. Small elementary schools are more likely to have dance and drama/theatre programs than large ones.

In only 12.4 percent of the schools does the dance program receive strong or moderate support; the comparable figure for drama/theatre is 22.1 percent, almost double that for dance.

How Parental Support is Manifested

The data resulting from a query as to the ways in which parental support for arts education is manifested appear in Table 1.4.

Table 1.4
Modes of Parental Support

Mode	*Percent*
Monetary contributions	35.8
Fund-raising activities	52.5
Reinforcing teachers	65.0
Reinforcing students	80.0
Influencing administrators	37.5
Influencing Board of Education	31.7

The most frequent modes of parental support for arts education involve reinforcing students, reinforcing teachers and fundraising activities.

Financial Support for Arts Education

It was considered important to determine principals' perceptions as to whether financial support for arts programs has increased, decreased or remained stable during the past five years. Data related to that question appear in Table 1.5.

It appears that financial support for existing arts programs has in the majority of schools remained stable. One cannot, however, be sanguine about the percentages of schools in which support has decreased (music 14.8 percent; art 10.7 percent), or the widespread absence of support for dance and drama/theatre programs (81.4% and 73.9% respectively).

Table 1.5
Financial Support Past Five Years (Percent)

Support	*Music*	*Art*	*Dance*	*Drama/Theatre*
Increased	36.1	24.6	5.1	5.0
Decreased	14.8	10.7	3.4	3.4
Remained stable	47.5	52.5	10.2	17.6
Did not exist	1.6	12.3	81.4	73.9

These data reinforce the conventional wisdom that music programs have the highest level of financial support (36.1 percent of the respondents reported an increase).

Arts Field Trips

Table 1.6 presents data regarding the number of school-sponsored field trips to arts events during the 1988-89 school year and the number of students participating.

Table 1.6
Arts Field Trips

Type of Trip	*# of Schools*	*% of Schools*	*# of Trips*			*# of Students*
			Range	*Mean*	*Mode*	
Museum Visit	84	67.7	1-14	2.5	1	15-1650
Live Drama	84	68.3	1-15	2.4	1	15-985
Dance Performance	45	36.6	1-7	1.5	1	15-1650
Music Performance	80	65.0	1-14	1.9	1	10-1650

It should be heartening to arts educators that approximately two-thirds of the schools did sponsor field trips to arts events during the 1988-89 school year and that the arts other than dance were well represented. Students in large American elementary schools are indeed having numerous opportunities for enriched experience with the arts.

Visiting Artists/Performers

Another way of enriching arts programs involves having artists and performers visit the school to present programs. This question sought data on the frequency of such visits during the past three years. The data are shown in Table 1.7.

Table 1.7
Visiting Artists/Performers — Frequency (Percent)

Visitors	*Never*	*1-2 times*	*3-4 times*	*5+ times*
Musicians	8.2	23.8	28.7	39.3
Artists	35.0	32.5	23.3	9.2
Dancers	38.5	34.4	18.0	9.0
Actors	23.8	25.4	29.5	21.3

The enrichment of arts programs through visits by artists and performers appears to have represented common practice in large elementary schools over a three year period. Visiting musicians performed in all but 8.2 percent of the schools responding to the survey. Frequent visits (3–5+) took place in an impressive percentage of the schools: musicians—67 percent; actors—50.8 percent; artists—32.5 percent; dancers—27 percent.

Artists-in-Residence

Supporting artists-in-residence in schools has recently represented a major thrust of the Arts Education Division of the National Endowment for the Arts. Responses to a question regarding the presence of an artist-in-residence produced data that should be gratifying to the NEA and impressive to the arts community. Almost a third (32.3%) of the 124 respondents reported that an artist-in-residence had been associated with their school during the past three years.

A question regarding the arts represented by artists-in-residence produced data which may surprise arts educators. Data reported by 40 respondents are shown in Table 1.8. Visual artists (14) outnumbered the combined numbers of musicians, actors and dancers (12) and equalled the various combinations (musicians and actors; musicians and dancers).

Table 1.8
Artists-in-Residence (Number)

Art	*Artists-in-Residence*	
Music	4	
Art	14	
Dance	3	
Drama/Theatre	5	
Multiple	14	
Total	40	(32.3%)

Music

General Music

Offering in General Music

The offering of general music in large elementary schools is close to universal. According to respondents, 98.3 percent of such schools do offer general music. A series of four items on the questionnaire sought data regarding the offering of general music, the time allotted to general music and the availability of a written curriculum for general music in grades 1-3 and 4-6. The resulting data appear in Table 2.1.

Table 2.1
The Offering in General Music

Grade Level	*Offered (Percent)*	*Written Curriculum (Percent)*	*Minutes per week (Number)*		
			Mean	*Mode*	*Range*
1-3	95.7	83.6	53.1	50	30-200
4-6	98.3	86.1	62.7	60	5-200

Time Allotted to General Music

Two questions sought data regarding the number of minutes per week allotted to general music in grades 1-3 and grades 4-6.

a. In grades 1-3 the number of minutes per week allotted to general music ranged from 30 to 200.

b. In grades 4-6 the number of minutes ranged from a shocking five minutes per week in one school and 15 minutes per week in a second school to 200 minutes per week in one school.

The difference between grades 1-3 and 4-6 vis-a-vis time allotment is small with the advantage in favor the intermediate grades. It is notable that only 6.4 percent of the responding schools allot 100 minutes per week to general music, the current recommendation of the Music Educators National Conference.

In view of the increased pressures for academic excellence in schools, it was deemed important to determine how those pressures have affected the amount of time allotted to general music during the past five years. The data merit the following conclusion:

Time allotted to general music has remained the same in 59.0 percent of the responding schools, increased in 32.5 percent and decreased in only 8.5 percent. As in small elementary schools, it appears that academic pressures have not affected adversely the time allotment for general music.

Table 2.2
Time Compared to Five Years Ago (General Music)

Time	*Percent of Schools*
More	32.5
Less	8.5
Same	59.0

Who Teaches General Music?

Music specialists are dominant agents for the teaching of general music in both primary (83.1%) and intermediate grades (87.2%).

Table 2.3
Who Teaches General Music? (Percent)

Type of Teacher	*Grades 1-3*	*Grades 4-6*
Certified music teacher	83.1	87.2
Classroom teacher with some preparation in music	5.9	5.1
Classroom teacher with assistance from music specialist	3.4	2.6
Classroom teacher	3.4	3.4
Not taught	4.2	1.7

Number of Music Specialists

One question sought to determine the number of music specialists (all specializations) in each school. Over nine percent of the respondents reported the total absence of a music specialist. Among the remaining schools (90.1%) the number of full time equivalent music teachers (FTE) ranged from .1 to 3.5. The mean number of music teachers was 1.3 FTE; the median, 1.0; the mode, 1.0.

Special Music Rooms

More than two-thirds (66.9%) of large elementary schools have a special classroom for teaching music.

Instructional Equipment and Materials

A series of questions sought expressions of opinion regarding the adequacy of numerous items of equipment and instructional materials needed for a general music program.

Table 2.4 presents the list of items, the percentage of schools in which the supply of those items was deemed "adequate" or "inadequate" and the percentage of schools in which they were absent.

Table 2.4
Instructional Equipment and Materials (Percent)

Item	*Adequate*	*Inadequate*	*Absent*
Pianos	91.0	9.0	0
Autoharps	72.8	14.9	12.3
Record players	95.8	3.4	.8
Tape recorders	94.1	5.1	.8
Computer software	28.2	28.2	43.6
Music series books	82.2	11.9	5.9
Teachers edition music series	87.3	10.2	2.5
Recordings for series	79.7	11.9	8.5
Rhythm instruments	82.2	15.3	2.5
Recorder-like instruments	66.9	16.1	16.9
Fretted instruments	37.7	27.2	35.1
Tuned mallet instruments	53.0	23.9	23.1
Orchestral instruments	5.9	24.1	50.0
Recordings/tapes	52.1	36.8	11.1
Books about music	57.3	40.2	2.6

Items with high percentages of adequacy include pianos (91.0%), record players (95.8%) and tape recorders (94.1%). Supplies of the following items were deemed adequate in 80 to 90 percent of the schools: teachers editions of music series (87.3%), music series books (82.2%) and rhythm instruments (82.2%). Items with low percentages of adequacy include fretted instruments (37.7%), computer software (28.2%) and orchestral instruments (25.9%).

Emphasis in General Music

A series of questions had the purpose of determining the types of experiences that receive major emphasis in the elementary school music program. Table 2.5 contains a list of experiences and the percentage of schools in which each experience receives major emphasis, minor emphasis or is not included.

Table 2.5
Emphasis in General Music (Percent)

Experience	*Major Emphasis*	*Minor Emphasis*	*Not Included*
Singing	92.3	7.7	0.0
Listening	74.6	25.4	0.0
Creative movement	44.0	48.2	7.8
Playing instruments	54.2	39.9	5.9
Reading music	50.0	46.6	3.4
Improvising	16.2	65.0	18.8
Using Orff techniques	33.9	39.1	27.0
Using Kodály techniques	23.7	34.2	42.1
Reading about music	13.7	67.5	18.8
Discussing music	44.4	53.9	1.7

Analysis of the data in Table 2.5 provides a basis for the following conclusions about the elementary school general music program:

a. Singing and listening to music are integral to all programs.

b. In 50 percent or more of the schools playing instruments and reading music receive major emphasis.

c. Orff receives major emphasis in a higher percentage of schools (33.9%) than Kodály (23.7%). The percentage of programs that do not include Kodaly (42.1%) is higher than the percentage for Orff (27.0%).

d. Small percentages of schools place major emphasis on improvising (16.2%) and reading about music (13.7%).

Instrumental Music

A series of questions sought to determine the number of students taking instruction in the various instrumental specializations often offered in elementary school music programs. It appears that financial considerations rarely limit participation in instrumental music classes. In 90.7 percent of the schools in the respondent sample students do not pay a fee for instrumental music instruction.

Instruments Offered

Piano. Only 3.2 percent of the respondents (4 of 124) reported students taking piano instruction in school.

Strings. Slightly more than one third (35.5%) of the respondents reported having students studying stringed instruments. Among those schools reporting string students the number of students ranged from 2 to 175.

Wind/Percussion. As anticipated, the percentage of schools reporting wind/percussion students (54.8) is higher than the percentage reporting string students. This percentage is somewhat lower than in small schools (58.7%). The number of students taking wind/percussion instruction ranged from 4 to 700.

Recorder. Recorder instruction is offered in 53.2 percent of the schools participating in the survey as opposed to 58.0 percent of small schools; the number of students ranges from 10 to 600. Sixteen of the schools offering recorder have 200 or more students taking instruction. It is probable that these schools and others with large enrollments use recorder instruction as preparation for wind/percussion lessons.

Fretted Instruments. Fretted instrument instruction is offered in only 8.9 percent of the schools participating in the survey; this percentage is smaller than that reported by small schools (10.5%). The number of students ranged from 10 to 70.

Table 2.6
Offering in Instruments

Instrument	*Offered (Percent)*	*Number of Students (Range)*	*Grade Instruction Begins (Mode)*
Piano	3.2	12-50	3
Strings	35.5	2-175	4
Wind/Percussion	54.8	4-700	5
Recorder	53.2	10-600	4
Fretted Instruments	8.9	10-70	4

Private Instrumental Instruction

It appears that taking private instrumental lessons is not the mode in large elementary schools. A question regarding private instruction in school generated responses from only 83 of 124 schools; a question regarding private instruction outside of the school generated even fewer responses – 71.

The data regarding private instruction, both in school and outside of school, from the schools responding to these questions confirm that such instruction is indeed generally rare but that a few schools emphasize it.

In nine schools 100 percent of the students receive private instruction; in two schools, 95 percent. In six schools more than 50 percent of the students receive in-school private instruction.

Conversely, 55 of 71 schools (77%) reported no students taking private lessons in school and 25 of the 71 (35%) reported that no student takes private lessons outside of school.

Performance Groups

Student Participation in Performance Groups

A series of questions sought data on the number of students participating in band, orchestra, chorus and select choir.

a. Fifty-nine of 124 (47.6%) schools have bands and responded to the question regarding the number of students participating in band.

b. Twenty-eight of 124 (22.6%) have orchestras and responded to the question on orchestra.

c. Seventy-seven of 124 (62.1%) have choruses and responded to the question on chorus.

d. Nineteen of 124 (16.1%) have select choirs and responded to the question on select choir.

Table 2.7
Student Participation in Performance Groups (Number)

Performance Group	*Mean*	*Median*	*Range*
Band	48.9	41.0	4-120
Orchestra	33.3	28.5	6-90
Chorus	88.6	60.0	4-650
Select Choir	44.7	28.0	5-150

The data establish clearly that many more students participate in chorus than in any of the other ensembles. Comparison of these percentages with those emerging from the survey of small elementary schools produced interesting conclusions:

a. Bands are more common in small elementary schools than in large ones (58.7% vs. 47.6%).

b. Orchestras are slighty more common in small schools than in large ones. (23.1% vs. 22.6%).

c. On the other hand, choruses are more common in large schools than in small ones. (62.1% vs. 47.6%).

d. The percentages of small and large schools having a select choir are practically even (15.9% vs. 16.1%).

Public Performances

The data on the number of performances presented during the 1988-89 school year by each type of performance group reveal a wide range. The range is larger for vocal groups than for instrumental groups; one large school reported a startling 25 performances for both types of choral groups. With the exception of that

divergent number, small and large elementary schools show almost no difference in the number of performances.

Table 2.8
Public Performances (1988-89) (Number)

	Mean	*Median*	*Mode*	*Range*
Band	2.6	2.0	2.0	1-8
Orchestra	2.3	2.0	2.0	1-6
Chorus	3.6	3.0	2.0	1-25
Select Choir	4.3	2.0	2.0	1-25

Ethnic Makeup of Performance Groups

Members of the Peer Review Group expressed the desire to determine the extent to which percentages of the various ethnic groups participating in performance groups compare with percentages of the ethnic groups in the total school population. In other words, to what extent are the various ethnic groups proportionately overrepresented or underrepresented in school performance groups? Data pertinent to this comparison appear in Tables 2.9 and 2.10. Of the 124 schools, 94 contributed data on this question.

Table 2.9
Ethnic Makeup: Performance Groups (Percent)

	None	*Mean*	*Median*	*Range*
American Indian/Inuit	65.3	.8	—	0-50
Asian/Pacific Islander	31.5	2.9	1.0	0-50
Black not of Hispanic origin	19.4	10.8	2.0	0-100
Hispanic	27.4	8.6	1.0	0-100
White not of Hispanic origin	1.6	76.7	91.5	0-100

The mean percentages pertaining to two factors (a) total school population and (b) participants in performing group are shown in Table 2.10.

Table 2.10
Ethnic Makeup: Total School vs. Performances (Percent)

American Indian/Inuit	*Asian/Pacific Islander*	*Black not of Hispanic origin*	*Hispanic*	*White not of Hispanic origin*
a. Mean percentages of total school population:				
1.7	2.1	14.4	7.8	74.0
b. Mean percentages of participants in performance groups:				
.8	2.9	10.8	8.6	76.7

Examination of the data in Table 2.10 reveals that in relationship to their percentage of the total school population:

a. American Indian/Inuit students and Black students not of Hispanic origin are proportionately underrepresented in performance groups.

b. Asian/Pacific Islander students, Hispanic students, and White students are proportionately overrepresented in performance groups.

Funding for the Music Program

The final question in the music section of the questionnaire sought data on the amount of funds budgeted to support the total music program (instrumental, general and choral) during the 1989-90 school year not including teachers' salaries.

Responses from 112 of the 124 schools reveal tremendous variation in level of monetary support for the music programs.

Analysis of the total data leads to the following conclusions.

a. 11.6 percent of the schools budgeted no money for the music program.

b. 59.8 percent budgeted 900 dollars or less.

c. 12.6 percent budgeted 3,000 dollars or more.

d. One school budgeted 10,000 dollars.

e. One school, undoubtedly a specialized institution, reported a budget of 50,000 dollars.

Table 2.11
Funds Budgeted for Music Programs (Dollars)

Mean	*Median*	*Mode*	*Range*
$1572.00	$512.50	$500.00	$0-$50,000

Visual Art

The art section of the elementary school survey contained a total of five questions regarding: (a) the type of teacher who teaches visual art; (b) the provision of a special classroom for teaching art; (c) the adequacy of the supply of materials and equipment required for teaching art; (d) the offering in art and (e) funding for the art program.

Who Teaches Art?

Question one sought data regarding the type of teacher who teaches art in large elementary schools. The data in Table 3.1 indicate that certified art teachers are present in 61.3 percent of the schools. Table 3.1 shows data based on returns from 124 schools.

Table 3.1
Who Teaches Art?

Type of Teacher	*Percentage of Schools*
Certified art teacher	61.3
Classroom teacher with some preparation in art	5.6
Classroom teacher with assistance from an art specialist	2.4
Certified classroom teacher	27.4
Not taught	3.1

Although certified art specialists are dominant in the teaching of art, large elementary schools are more likely to have a music specialist (83.1%) than an art specialist (61.3%). Furthermore, elementary classroom teachers teach art in more than one fourth of the schools in the sample (27.4%); in only 3.4 percent of the schools do classroom teachers teach music.

It is notable that in only a few schools do classroom teachers teach art or music with assistance from a specialist (art 2.4%; music 3.4%).

Special Room for Art

More than half of the respondents (55.4%) reported having a special room for the teaching of art. Large elementary schools are more likely to have such a room than small ones.

Instructional Equipment and Materials

Queries regarding adequacy of the supply of six items produced the data shown in Table 3.2.

Table 3.2
Instructional Equipment and Materials (Percent)

Item	*Adequate*	*Inadequate*	*Absent*
Art text books	28.9	17.4	53.7
Teachers guide for art textbooks	39.5	18.5	42.0
Slides of works of art	34.2	39.2	26.6
Film strips/art videos	41.7	47.5	10.8
Books about art	50.0	41.7	8.3
Color reproductions	51.2	41.3	7.5

The data contained in Table 3.2 are not encouraging.Supplies of all listed items other than books about art and color reproductions are deemed inadequate or are entirely absent in more than 50 percent of the schools. It is also evident that art text books are not commonly used in elementary art programs.

It is notable that color reproductions are the only item in adequate supply in more than 50 percent of the schools. The shortage in and inadequacy of so many items would seem to represent a real problem for art educators.

The Offering in Visual Art

A series of questions sought to determine for each grade level kindergarten through eight: (a) whether art is offered; (b) whether a written curriculum exists and (c) the number of minutes per week allotted to art. The data establish a basis for the following generalizations about the visual art programs in schools that returned the survey.

a. More than 90 percent of large elementary schools have a visual art program in grades two through five. The percentage is somewhat higher in small elementary schools.

b. More than 84 percent of the schools have a written curriculum for grades one through six.

c. The mean number of minutes allotted to art does not vary greatly in grades one through five (54.7 to 59.1 minutes).

d. The percentage of schools offering art and having a written curriculum is smaller in large elementary schools than in small ones.

Detailed data appear in Table 3.3 (numbers in parentheses after each grade level designation refer to the number of schools responding).

Table 3.3
The Offering in Visual Art

Grade Level	*Offer (Percent)*	*Written Curriculum (Percent)*	*Minutes per week (Number)*		
			Mean	*Mode*	*Range*
Kindergarten (81)	72.6	82.3	57.8	30	15–300
First (118)	89.8	84.7	55.7	60	25–300
Second (118)	90.7	84.8	56.1	60	25–300
Third (117)	91.5	84.8	54.7	40	30–180
Fourth (119)	92.4	85.3	57.0	40	30–200
Fifth (114)	93.0	85.9	59.1	60	30–240
Sixth (61)	86.9	85.7	63.1	45	30–225
Seventh (3)	33.3	33.3	(1 school — 150)		
Eighth (3)	33.3	33.3	(1 school — 150)		

Funding the Visual Art Program

The final question in the visual art section of the questionnaire sought data on the amount of funds budgeted to support the visual art program during the 1989-90 school year not including teachers' salaries.

Responses from 103 of the 124 schools reveal great variation in the level of monetary support for visual art programs.

a. 8.7 percent of the schools budgeted no money for the visual art program.

b. 42.7 percent budgeted 1,000 dollars or less.

c. 21.4 percent budgeted 3,000 dollars or more.

d. Five schools budgeted 8,000 dollars or more.

e. Two schools budgeted 10,000 dollars.

Additional data appear in Table 3.4.

Table 3.4
Funding for Visual Art (Dollars)

Mean	*Median*	*Mode*	*Range*
$2,246	$1,500	$1,000	$0–$10,000

Dance

The dance section of the elementary school survey contained a total of five questions regarding: (1) whether dance instruction is offered; (2) the type of teacher who teaches dance; (3) the offering in dance; (4) the number of dance performances presented by dance students during the 1988-89 school year and (5) the amount of funds other than teachers' salaries budgeted to support the dance program for the 1989-90 school year.

Is Dance Instruction Offered?

All 124 respondents answered this question. Among the 124 schools represented, only 11 (8.9%) indicated that they offer dance instruction. Respondents having no dance program were instructed in the questionnaire to skip the remaining questions on dance. As a result, respondents to the following questions range in number from two to eleven. The stark reality is that 91.1 percent of the schools do not offer dance instruction.

In the remainder of the report on dance the number of valid cases is indicated for each table. Statistical data arising from such limited number of cases represent a limited basis for generalization.

Who Teaches Dance? (11 schools)

Table 4.1 presents data on this question.

Table 4.1
Who Teaches Dance? (11)

Type of Teacher	*Frequency*	*Percentage*
Certified dance specialist	2	18.2
Certified physical education teacher	6	54.5
Certified classroom teacher	1	9.1
Other	2	18.2

These data verify the conventional wisdom that physical education teachers bear major responsibility for the teaching of dance in elementary schools where it is taught. This wisdom holds in both small and large schools.

The Offering in Dance

A series of questions sought to determine for each grade level, kindergarten through six: (a) whether dance is offered; (b) whether a written curriculum exists and (c) the number of minutes of dance instruction per week.

Table 4.2
The Offering in Dance

Grade Level	*Offer (Percent)*	*Written Curriculum (Percent)*	*Minutes per week (Number) (# of schools in parenthesis)*		
			Mean	*Mode*	*Range*
Kindergarten (10)	80.0	33.3	(6) 33.3	45	20-120
First (11)	81.8	50.0	(8) 52.5	60	20-120
Second (11)	72.7	50.0	(7) 57.1	60	30-120
Third (11)	72.7	50.0	(7) 57.1	60	30-120
Fourth (11)	54.5	40.0	(5) 56.0	30	30-120
Fifth (11)	54.5	40.0	(5) 56.0	30	30-120
Sixth (3)	33.3	—	(1 school — 40)		

The number of schools involved is insufficient to provide a sound basis for generalizations. The data do, however, support two conclusions that apply to large elementary schools offering dance.

a. Dance is offered more frequently in primary grades than in intermediate grades.

b. Almost one half of existing dance programs have a written curriculum.

Dance Performances (11)

Table 4.3 shows the number of dance performances presented during the 1988-89 school year.

Table 4.3
Dance Performances (11)

Number of Performances	*Frequency*	*Percentage*
Zero	6	54.5
One	2	18.2
Two	1	9.1
Three	1	9.1
Four	1	9.1

One may surmise that public performance does not loom large in large elementary school dance programs. It is notable, however, that two schools presented three and four performances respectively.

Funding the Dance Program (1989-90)

Responses from 11 of the 124 schools reveal great variation in the levels of monetary support for dance programs. Five of the eleven schools budgeted no money for the dance program; three schools budgeted 100,125 and 200 dollars; two schools, probably specialized arts schools, had budgets of 3,000 dollars.

Table 4.4 shows the data collected. A dismal but firm conclusion is that only five of 124 schools in the sample budgeted any funds for a dance program.

Table 4.4
Funding for Dance (11)

Amount	*Frequency*	*Percentage*
$0	6	54.5
$100	1	9.1
$125	1	9.1
$200	1	9.1
$3,000	2	18.2

Drama/Theatre

The drama/theatre section of the elementary school survey contained six questions regarding: (a) dramatic activities used in teaching other subjects; (b) the offering in drama/theatre; (c) the type of teacher who teaches drama/theatre; (d) the adequacy of instructional materials and facilities; (e) the number of theatrical performances presented by students during the 1988-89 school year and (f) funding for the drama/theatre program.

Dramatic Activities

The first question sought data on the use of dramatic activities in the teaching of subjects other than drama/theatre. The resulting data appear in Table 5.1. (The number of responses regarding each activity is shown in parenthesis after the name of the activity).

Table 5.1
Dramatic Activities

Dramatic Activity	*# of Schools*	*Percentage of 124 Schools*	*Percentage of Respondents*
Learning Games (99)	87	70.2	87.9
Improvisation (91)	68	54.8	74.7
Dramatizing/enacting stories (110)	102	82.3	92.7
Reading or studying plays (106)	96	77.4	90.6

The data are sufficient to establish that dramatic activities are widely used in teaching subjects other than drama/theatre. Over 90 percent of the respondents to this question report the use of dramatizing stories and reading or studying plays. Whether a drama/theatre program as such exists or not, most children in American elementary schools, both large and small, receive an early introduction to the subject.

Responses to the remaining questions reflect the scarcity of organized drama/theatre programs in elementary schools. For the enlightenment of the reader, the number of valid cases appears in parenthesis after each question.

Is Drama/Theatre Instruction Offered? (124)

Responses to this question reveal that only 19 of 124 schools (15.3%) offer drama/theatre instruction. The reality is that 84.7 percent of the responding schools do not offer drama/theatre instruction. The comparable figure for small elementary schools is 83.7 percent.

Respondents having no drama/theatre program were instructed to skip the remaining questions about drama/theatre. As a result, the number of respondents to those questions ranged from 4 to 19. The statistical data form only a limited basis for generalizations about drama/theatre programs.

Who Teaches Drama Theatre? (19)

The data shown in Table 5.2 are based on answers of 19 respondents. In more than two thirds (68.8%) of the schools having drama/theatre programs, a certified classroom teacher does the teaching. The role of the certified drama teacher is minimal. Large elementary schools are less likely to have a certified drama teacher than small ones.

Table 5.2
Who Teaches Drama/Theatre?

Type of Teacher	*Frequency*	*Percentage*
Certified drama teacher	1	5.3
Teacher with course work in drama	3	15.9
Classroom teacher	13	68.2
Other	2	10.6

The Offering in Drama/Theatre

A series of questions sought to determine for each grade level kindergarten through grade eight: (a) whether drama/theatre is offered; (b) whether a written curriculum exists and (c) the number of minutes of drama/theatre instruction per week.

Table 5.3
The Offering in Drama/Theatre

Grade	*# of valid cases*	*Offer (Percent)*	*Written Curriculum*	*Minutes per week (# of schools in parenthesis)*		
				Mean	*Mode*	*Range*
Kindergarten	17	47.1	1 school	(4) 37.5	60	10-60
First	18	44.4	1 school	(4) 37.5	60	10-60
Second	18	44.4	1 school	(4) 47.5	60	10-60
Third	17	58.8	2 schools	(5) 50.0	60	10-60
Fourth	17	58.8	1 schools	(5) 54.0	60	10-90
Fifth	17	58.8	1 school	(5) 48.0	60	10-90
Sixth	9	33.3	3 schools	(3) 48.0	60	36-60

As in dance, the number of schools involved is insufficient to provide a sound basis for generalization, but the limited data do support the following conclusions:

a. Schools having a drama/theatre program tend to teach the subject in kindergarten through grade 5.

b. Having a written curriculum does not appear to be common practice in large elementary schools with drama/theatre programs.

Instructional Equipment, Materials and Facilities

Of schools teaching drama/theatre, only one third or fewer have adequate supplies of instructional materials, equipment and facilities used only for drama/theatre instruction. Two-thirds of the schools have adequate auditorium/stage facilities that are also used for other programs. Essential supplies and facilities are less adequate in large elementary schools than in small ones.

Table 5.4
Instructional Equipment, Materials and Facilities (Percent)

Item	*Adequate*	*Inadequate*	*Absent*
Teacher resource books (18)	33.3	17.3	38.9
Records/cassettes/tapes (18)	33.3	44.5	22.2
Instruments to accompany (19)	26.3	57.9	15.8
Costume pieces (18)	0.0	88.9	21.1
Drama film strips/video (19)	10.5	57.9	31.6
Classroom equipment for drama (19)	0.0	36.8	63.2
Auditorium/stage (19)	63.2	31.5	5.3
Drama workshop space (18)	27.8	50.0	22.2
Storage space (19)	26.3	63.2	10.5

Drama/Theatre Performances (16)

Table 5.5 shows the number of drama/theatre performances given in 19 of the 124 schools during the 1988-89 school year.

Table 5.5
Drama/Theatre Performances (16)

Number of Performances	*Frequency*	*Percentage of 19 Schools*
Zero	3	18.8
One	1	6.3
Two	3	18.8
Three	2	12.5
Four	1	6.3
Five	3	18.8
Six	1	6.3
Seven	1	6.3
Eight	2	12.5
Ten	1	6.3
Twelve	1	6.3

The variation in the number of performances presented during a school year is wide. Over half the schools presented from 5 to 12 performances. Only three of the 16 schools reporting drama/theatre instruction did not present at least one performance during the school year. This fact stands in contrast to the situation in dance where more than half the schools teaching dance did not present even one performance.

Funding for the Drama/Theatre Program

Responses from 18 of the 124 schools reveal startling variation in the level of monetary support for drama/theatre programs other than teachers' salaries for the 1989-90 school year.

a. Ten of the 18 (55.6%) budgeted no money for drama/theatre.

b. Fifteen of the 18 (83.3%) budgeted 300 dollars or less.

c. One school, probably a specialized arts school, budgeted 4,000 dollars.

Table 5.6 shows the data collected on funding.

Table 5.6
Funding

Amount	*Frequency (Number of Schools)*	*Percentage of 18 Schools*
$0	10	55.6
$100	1	5.6
$150	1	5.6
$300	3	16.7
$500	1	5.6
$1,000	1	5.6
$4,000	1	5.6

The stark reality is that only eight of 124 large elementary schools in the sample budgeted any funds for drama/theatre for the 1989-990 school year.

CHAPTER III
Small Middle Schools (>499)

Examination of the questionnaires returned by middle schools revealed early on that the questionnaires had been quite appropriate for large middle schools but less appropriate for small schools. Large middle schools tend to have highly developed arts programs similar to those found in secondary schools. Small middle schools, on the other hand, have more basic programs.

In any case, the questionnaire sent to small middle schools appears to have been too complex and detailed to engender completion by a large percentage of schools in the sample. Of 60 questionnaires sent to small middle schools 31 were returned, a return rate of 51.6 percent. Furthermore, some of the 31 did not include information in the amount of detail requested. As a result, the report on small middle schools differs in format and content from the reports on large middle schools and secondary schools.

If responses to a given question numbered significantly fewer than 31, the data are not reported. As a result, the report on small middle schools is less detailed than the reports on the other strata, and all data presented and conclusions derived therefrom can only be viewed as indicative of the status of arts education in small middle schools.

The report begins with a section of general information about the schools and their arts education programs. Subsequent sections of the report contain data on the music education program, the art education program, the dance education program and the drama/theatre education program.

General Information

Student Enrollment

Table 1.1 presents data from reports submitted by 28 of the 31 schools. It shows for each grade from 6 through 9 the range in number of students enrolled, the mean enrollment and the number of schools that include each of the grades.

Table 1.1 Student Enrollment (Number)			
Grade	*Range*	*Mean*	*# of Schools*
Six	33-155	100.4	17
Seven	24-281	120.9	28
Eight	23-251	110.8	28
Nine	29-195	88.1	8

Ethnic Makeup of the Student Body

Table 1.2 presents data regarding the ethnic makeup of the student body in 30 of the small middle schools in the sample.

Table 1.2 Ethnic Makeup of the Student Body (Percent)				
Ethnic Group	*Range*	*Mean*	*None*	*50%+*
American Indian/Inuit	0-4.0	.3	76.7	0
Asian/Pacific Islander	0-14.0	1.6	56.7	0
Black not of Hispanic origin	0-99.0	9.3	33.3	3.3
Hispanic	0-98.0	6.7	43.3	3.3
White not of Hispanic origin	1-100.0	82.1	0	86.7

School District Arts Administrators

The presence of one or more arts administrators in a school system is often considered a positive factor in the development of arts education programs.

Table 1.3 Arts Administrators (30)	
Position	*Number*
Supervisor of Music	5
Director/Coordinator of Music	4
Director of Fine Arts	3
Supervisor of Visual Art	3
Director/Coordinator of Visual Art	1
None	20

Twenty of the 30 responding schools are part of districts that have no arts administrators. Among the ten systems with arts administrators, music administrators are most numerous.

Related/Integrated Arts Course

Fourteen of 30 small middle schools (46.7%) offer a related/integrated arts course. A question regarding the arts included in related/integrated arts course elicited 12 responses. Table 1.4 shows in order of frequency of inclusion the list of arts and the number of schools having related/integrated arts courses that include each art.

Table 1.4
Related/Integrated Art Courses

Art	*Frequency*
Music	12
Visual Art	12
Drama/Theatre	6
Creative Writing	6
Industrial Design	5
Dance	3
Graphic Design	2
Media Studies	1

Music and art are the arts most frequently included in related/integrated arts courses. It is notable, however, that creative writing and industrial design are included in six and five schools respectively.

Class for Gifted/Talented Students

Responses from 29 middle schools produced the data appearing in Table 1.5. Having classes for gifted/talented students is not the norm in this sample of small middle schools.

Table 1.5
Class for Gifted/Talented Students (29)

Art	*Frequency*
Music	1
Visual Art	3
Drama/Theatre	1
Dance	0

Parental Support for Arts Education

A query regarding the level of parental support for the arts produced the data appearing in Table 1.6.

Table 1.6 Parental Support for Arts Education (29) (Percent)				
Level of Support	*Music*	*Art*	*Dance*	*Drama/Theatre*
Strong	62.1	10.7	0.0	6.7
Moderate	31.0	53.6	0.0	33.3
Little	3.4	17.9	10.0	20.0
None	0.0	3.6	3.3	0.0
Not offered	3.4	14.3	86.7	40.0

Music has the highest level of parental support among the arts; art, the second highest; dance, the lowest.

Modes of Parental Support

A query regarding the ways in which parental support for arts education is manifested produced the data appearing in Table 1.7.

Table 1.7 Modes of Parental Support (30)	
Mode	*Percent*
Monetary contributions	33.3
Fund raising	56.7
Reinforcing teachers	60.0
Reinforcing students	70.0
Influencing administrators	46.7
Influencing Board of Education	43.3

Parents most frequently manifest their support of arts education by reinforcing students, reinforcing teachers and participating in fund raising.

Financial Support for Arts Education

It was considered important to determine principals' perceptions as to whether financial support for arts programs has increased, decreased or remained stable during the past five years. Data related to that question appear in Table 1.8.

Table 1.8 Financial Support Past Five Years (30) (Percent)				
Support	*Music*	*Art*	*Dance*	*Drama/Theatre*
Increased	30.0	23.3	0.0	14.3
Decreased	16.7	13.3	6.7	17.9
Remained stable	50.0	53.3	10.0	25.0
Did not exist	3.3	10.0	83.3	42.9

In this small sample of schools financial support has increased impressively for music (30.0%) and visual art (23.3%). On the other hand, the absence of support for drama/theatre in 42.9 percent of the schools and for dance in 83.3 percent is not good news.

Enriching the Arts Education Program

The questionnaire had two questions regarding efforts to enrich arts education programs: field trips to arts events and visiting artists. Information on this topic is presented in Tables 1.9 and 1.10.

Field Trips to Arts Events

Table 1.9 presents data pertaining to the number of school-sponsored field trips to arts events during the 1988-89 school year and the range in the number of students participating.

Table 1.9
Arts Field Trips (30) (Number)

Type of Trip	*Schools*	*Trips*		*Students (Range)*
		Mode	*Range*	
Museum Visit	11	1	1-3	6-120
Live Drama	10	1	——	25-110
Dance Performance	1	1	——	(210)
Music Performance	9	1	——	38-250

Field trips to arts events do not play a major role in arts education programs in small middle schools.

Visiting Artists

Data on the frequency of visits by representatives of the four arts appear in Table 1.10.

Table 1.10
Visiting Artists — Frequency (28) (Percent)

Visitors	*Never*	*1-2 times*	*3-4 times*	*5+ times*
Musicians	10.0	30.0	50.0	10.0
Artists	28.6	53.6	10.7	7.1
Dancers	65.4	19.2	15.4	——
Actors	39.3	35.7	17.9	7.1

The data in Table 1.10 establish that a majority of small middle schools have during the past three years used visiting actors, musicians and artists in enriching the arts education program fairly frequently, but few schools (34.6%) have invited

dancers. Responses to the two questions on field trips and visiting artists indicate that in this sample of small middle schools, having representatives of the arts visit the schools is the more frequent mode of enriching arts education programs.

Fine Arts Requirement

Responses to a question concerning the requirement of a course in fine arts produced the data in Table 1.11.

Table 1.11
Fine Arts Requirement (30)

Number of Semesters Required	*Number of Schools*	*Percent*
Zero	16	53.3
One	4	13.3
Two	3	10.0
Three	2	6.7
Four	2	6.7
Six	3	10.0

More than half (53.3%) of the responding schools do not require fine arts. Among the schools having a requirement, the number of semesters required ranges from one to six. Music, art, drama/theatre and dance may be used to satisfy the requirement in the schools having a requirement.

State Requirement for Fine Arts (30)

The final question in the general section asked whether the state in which the school is located requires fine arts. According to responses to this question, 17 of the schools responding (56.7%) are located in states that do require fine arts.

Music

The Offering in Music

Table 2.1 shows the performance groups and music classes offered in the middle schools that returned the questionnaire. The number of responses appears in parenthesis after the name of each performance group or course.

Table 2.1
Performance Groups: Music Classes (Percent)

Group/Course	*Offer*	*Group/Course*	*Offer*
Concert Band (28)	85.7	Second Band (27)	29.6
Marching Band (27)	22.2	Jazz Band (27)	40.7
Wind/Ensemble (27)	11.1	Select Choir (27)	25.9
Mixed Chorus (28)	85.7	Boys Chorus (27)	3.7
Girls Chorus (27)	7.4	Swing/Jazz Choir (27)	18.5

Table 2.1 (Continued) Performance Groups: Music Classes (Percent)			
String Orchestra (27)	14.8	String Ensemble (27)	7.4
BeginningInstruments (27)	59.3	General Music (28)	57.1
Related Arts (27)	11.1	Music Appreciation (28)	10.7
Music History (27)	11.1	Class Piano (27)	3.7
Class Voice (27)	3.7	Basic Musicianship (28)	7.1
Related Arts (28)	7.1		

The more frequently offered performance groups are mixed chorus (85.7%), concert band (85.7%) and beginning instrument classes (59.3%). The most frequently offered academic music course is general music (57.1%).

Music Requirement

Of 28 schools responding, only eight (28.6%) require a music course. If music is required, the mode is to require one semester.

Summer Music Program

Of 28 schools reporting, 10 (35.7%) have summer music programs.

Ethnic Makeup of Performance Groups

Tables 2.2 and 2.3 present data on the ethnic makeup of performance groups.

Table 2.2 Ethnic Makeup — Instrumental Groups (Percent)				
Ethnic Group	*Range*	*Mean*	*None*	*50%+*
American Indian/Inuit	0-2.0	.2	84.6	0.0
Asian/Pacific Islander	0-10.0	1.2	46.2	0.0
Black not of Hispanic origin	0-50.0	4.6	50.0	3.8
Hispanic	0-59.0	3.2	57.7	3.8
White not of Hispanic origin	33-100	90.8	0.0	96.2

Table 2.3 Ethnic Makeup — Vocal Groups (Percent)				
Ethnic Group	*Range*	*Mean*	*None*	*50%+*
American Indian/Inuit	0-2.0	.2	84.6	0.0
Asian/Pacific Islander	0-12.0	1.0	69.2	0.0
Black not of Hispanic origin	66.8	7.4	53.8	7.6
Hispanic	0-25.0	1.8	57.7	0.0
White not of Hispanic origin	24-100	89.2	0.0	96.2

Examination of Tables 2.2 and 2.3 reveals that:

a. the mean percentage of Asian/Pacific Islander students is somewhat higher in instrumental groups than in vocal groups.

b. the mean percentage of Black students is much higher in vocal groups (7.4% vs. 4.6%).

c. the mean percentage of Hispanic students is much higher in instrumental groups (4.6% vs. 1.8%).

d. the mean percentage of White students is identical in instrumental and vocal groups (96.2%).

Instructional Equipment and Materials

One question sought opinions regarding the adequacy of supplies of instructional equipment and materials used in a music program. The data appear in Table 2.4.

Table 2.4 (27)
Instructional Equipment and Materials (Percent)

Item	*Adequate*	*Inadequate*	*Absent*
Pianos	85.2	14.8	0.0
Record players	74.1	18.5	7.4
Tape recorders	74.1	22.2	3.7
Computers and music software	48.1	22.2	29.6
Recorders	42.3	7.7	50.0
Rhythm instruments	69.2	19.2	11.5
Fretted instruments	36.0	20.0	44.0
Tuned mallet instruments	56.0	28.0	16.0
Orchestral instruments	28.0	24.0	48.0
Band instruments	76.9	15.4	7.7
Record/tape/library	33.3	40.7	25.9
Choral music	65.4	26.9	7.7
Band music	76.9	15.4	7.7
Orchestral music	36.0	4.0	60.0
General music series	44.0	16.0	40.0
Books about music	44.0	44.0	12.0
Portable risers	57.7	23.1	19.2
Concert shell	30.8	3.8	65.4
Synthesizer	30.8	11.5	57.7
Electronic tuning device	63.0	3.7	33.3

Analysis of the data in Table 2.4 reveals that:

a. Items with relatively high percentages of adequacy include pianos, record players, tape recorders, band instruments and band music (adequate in more than 70 percent of the responding schools).

b. Recorders, fretted instruments, orchestral instruments, orchestral music, general music series, concert shells and synthesizers are absent in 40 or more percent of the schools responding to this question.

c. Supplies of instructional equipment and materials for the music program exhibit a much lower level of adequacy and availability in small middle schools than in schools comprising the other five strata.

Number of Music Teachers (FTE) (28)

a. The mode in small middle schools (42.9%) is to have one full time instrumental music specialist; the mean number is .9 FTE; only 7.1 percent have no instrumental specialist.

b. As is true with instrumental specialists, the mode (46.4%) is to have one choral specialist; the mean FTE is .8; 14.3 percent of the schools have no vocal/choral specialist.

Performance Groups

One question sought detailed information about performance groups, including: (a) the number of rehearsals each week; (b) the number of performances each year and (c) participation in contests.

Table 2.5 shows the accumulated data for performance groups frequently offered in small middle schools.

Table 2.5
Performance Groups (28) (Number and Percent)

Group	*# of Rehearsals per Week*		*# of Performances per Year*		*Participate in Contests (Percent)*
	Range	*Mean*	*Range*	*Mean*	
Mixed Chorus	1-5	3.6	2-15	4.1	63.2
Concert Band	1-5	4.1	2-15	5.2	52.6
Jazz Band	1-5	2.1	1-15	4.0	37.5

Participation in Performance Groups

In view of the increase in academic requirements in American public schools in recent years, it was deemed important to determine whether the percentage of students participating in performance groups has increased, decreased or remained stable during the past five years.

Data resulting from a question on this issue appear in Table 2.6.

Table 2.6 Participation in Performance Groups (26) (Percent)			
Groups	*Increased*	*Decreased*	*Remained Stable*
Choir and Chorus	30.8	34.6	34.6
Concert Band(s)	43.5	21.7	34.8

Participation in concert band has increased during the past five years. Choral groups are barely remaining stable in this regard.

Periods in the School Day (28)

The conventional wisdom among music educators holds that student participation in performance groups has been affected adversely by limiting the number of periods in the school day and by the increase in academic requirements in American public schools. Interesting data emerged on these issues:

a. The number of periods reported ranged from two to nine. 77.7 percent of the reporting schools have seven, eight or nine periods each day (29.6%, 29.6% and 18.5% respectively). The mean number of periods is 7.1.

b. The opinions of two thirds of the music educators in the sample (66.7%) hold that the number of periods limits participation in performance "to some extent". The other third of the respondents circled "not at all."

Increase in Academic Requirements

a. Over two thirds of respondents (67.9%) reported an increase in academic requirements during the past five years.

b. The figures on the effect of that increase on participation in performance groups are: "to a great extent" 10.5%; "to some extent" 73.7%; "not at all" 15.8%.

Funding

The last question about the music program sought data on the eternal question — funding. Data on funding for the music program not including teachers' salaries and the percentage of the funds that come from fund-raising efforts of students and parents appear in Tables 2.7 and 2.8. Band and choral directors in small middle schools are much less likely to be burdened with fund raising than their counterparts in secondary schools.

Table 2.7 (26) Funding (1989-90) (Dollars)				
Program	*Mean*	*Median*	*Mode*	*Range*
Band	$2,560	$1,000	$2,000	$0-$30,000
Choral	$1,159	$500	$500	$0-$15,000

Table 2.8 (26) Percent from Fund Raising			
Program	*Mean*	*Range*	*None*
Band	17.0	0-80	55.0
Choral	8.6	0-70	81.8

Music Teachers

The final question in the music section sought demographic and academic information from the senior choral specialist and instrumental specialist in each school. The resulting data appear in Tables 2.9 and 2.10.

Table 2.9 Music Teachers (Percent)		
	Choral Specialist	*Instrumental Specialist*
Plan to teach five more years	86.4	96.0
Active in community music	86.4	64.0
Receive salary differential	90.5	82.6
Certified in subject other than music	31.8	24.0
Recommend teaching music as a career	95.2	91.7
Highest Academic Degree		
Bachelor's	72.7	54.1
Master's	22.7	41.7
Doctorate	4.5	4.2
Gender		
Female	59.1	25.0
Male	40.9	75.0

Table 2.10 Music Teachers: Age and Experience (Years)			
Specialization	*Mean*	*Median*	*Range*
Choral Specialist			
Age	36.0	34.0	23-60
Teaching experience	12.5	9.5	1-32
Instrumental Specialist			
Age	34.0	33.0	23-57
Teaching experience	10.2	7.0	1-27

The typical choral specialist in a small middle school has a bachelor's degree; is not certified to teach subjects other than music; plays an active role in community music; receives a salary differential; would recommend teaching music as a career; is female; has had 12.5 years of experience teaching music and is 36 years of age.

The typical instrumental specialist has a bachelor's degree; is not certified to teach subjects other than music; plays an active role in community music; receives a salary differential; would recommend teaching music as a career; is male; has had 10.2 years of experience teaching music and is 34 years of age.

Visual Art

This report on visual art programs in small middle schools is based on responses from 28 schools that reported having such programs.

The Offering in Visual Art

Table 3.1
Offering in Visual Art (Percent)

Subject	*a. Offer*	*b. Separate Course*	*Multimedia Course*		*e. Instructional Materials Adequate*
			c. Introductory Level	*d. Advanced Level*	
Drawing (28)	100.0	22.2	100.0	51.6	82.1
Painting (28)	96.4	26.9	100.0	66.7	77.8
Printmaking (27)	82.1	9.1	100.0	52.4	77.3
Sculpture (28)	71.4	10.0	90.0	70.0	70.0
Ceramics (28)	60.7	18.8	100.0	62.5	64.7
Jewelry/Metals (28)	21.4	0.0	83.3	50.0	50.0
Weaving/Fiber (28)	42.9	0.0	91.7	54.5	91.7
Photography (28)	21.4	33.3	100.0	33.3	50.0
Papermaking (28)	17.9	0.0	80.0	40.0	100.0
Art History (19)	71.4	5.0	100.0	47.4	57.9
Art Criticism (28)	57.1	0.0	100.0	60.0	60.0
Basic Design (28)	75.0	14.3	100.0	57.9	80.0
Batik (27)	29.6	0.0	62.5	50.0	62.5
Enameling (28)	17.9	0.0	100.0	20.0	60.0
Computer Art (28)	17.9	20.0	100.0	60.0	80.0
Integrated Arts (28)	14.3	50.0	9.7	3.2	6.5
Aesthetics (28)	46.4	0.0	35.5	25.8	25.8
Graphic Design (28)	57.1	9.7	45.2	25.8	32.3
Industrial Design (28)	10.7	6.5	3.2	3.2	6.5

Percentages shown in columns b, c, and d are percentages of the schools that offer a given course. Thus, 100% of the 28 schools offer drawing; 22.2% of 100% offer drawing as a separate course; 100% of 100% offer it in an introductory level multimedia course; 51.6% of 100% offer it in an advanced multimedia course.

The first question in the visual art section sought information about the offering in visual art programs: (a) the subjects offered; (b) whether a separate course exists; (c) and (d) whether offered at an introductory and/or advanced level in multimedia courses and (e) the adequacy of instructional materials.

Visual art education excels in providing students in small middle schools with a wide variety of learning experiences in art. On the other hand, art educators may rightly be concerned about the levels of adequacy in instructional materials. While materials for papermaking and weaving/fiber are considered adequate by more than 90 percent of respondents, other percentages are much lower, some very low.

Art Requirements

One or more art courses are required in only five (17.9%) of the schools reporting. Of the five schools with such a requirement, three require one semester of art; one school requires two semesters; another school requires three semesters.

Written Curriculum

An impressive 85.7 percent of small middle schools with an art program have a written curriculum that specifies instructional goals and student objectives for each visual art course offered.

Criteria for Evaluating Student Art Work

This question asked respondents to place in rank order of importance five criteria often used in evaluating student art work. The results of that ranking are shown in Table 3.2.

Table 3.2
Evaluative Criteria: Order of Importance
(1-Most Important; 5-Least Important)

	Mean
Student effort	1.8
Creativity	2.2
Expressive/aesthetic quality	3.3
Compositional quality	3.6
Technical skill	4.0

In the opinions of respondents, creativity and student effort are the most important criteria for evaluating student art work.

Discipline Based Art Education (DBAE)

When asked to indicate the extent to which their teaching of art incorporates the DBAE concept, 44.4 percent of the art teachers circled "to a great extent," 48.1 percent circled "to some extent" and a minimal 7.4 percent circled "not at all." The

concept of Discipline Based Art Education is being incorporated in almost all art programs in small middle schools as at other levels of the public school.

Student Enrollment

Question 6 sought data on the number of students enrolled in general multimedia art courses and specialized art courses. The data appear in Table 3.3.

Table 3.3
Student Enrollment (Number)

	Mean	*Median*	*Range*
Multimedia Courses	113.8	116.5	0-319
Specialized Courses	18.1	——	0-170

Multimedia courses attract significantly more students than specialized courses. Only 7.7 percent of schools had no students enrolled in multimedia courses while 63.0 percent reported no students in specialized courses. The upper limit in the range of students in both types of course was reported by one school.

Time Allotted to Art Courses

The data on time allotment for art courses appear on Table 3.4.

Table 3.4
Time Allotment (Number)

	Weeks/Year		Days/Week		*Class Length (Minutes)*	
	Mean	*Range*	*Mean*	*Range*	*Mean*	*Range*
Introductory Multimedia	24.6	9-40	3.8	1-5	44.3	40-110
Advanced Multimedia	36.0	18-40	4.3	2-5	48.7	40-110
Specialized Courses	30.6	9-38	4.2	1-5	47.0	30-110

Additional information on the amount of time allotted to art follows:

a. In four schools introductory multimedia courses last less than one semester.

b. The comparable figure for advanced multimedia courses is zero.

c. In 16 schools specialized courses last one semester or less.

Ethnic Makeup of Elective Art Classes

Art educators expressed the desire to know the extent to which the five ethnic groups are proportionately overrepresented or underrepresented in elective art classes and activities. Data pertinent to this question appear in Table 3.5 and 3.6.

Table 3.5
Ethnic Makeup: Art Classes (Percent)

Ethnic Group	*Mean*	*Range*
American Indian/Inuit	.3	0-11.0
Asian/Pacific Islander	1.4	0-11.0
Black not of Hispanic origin	4.9	0-43.0
Hispanic	9.1	0-98.0
White not of Hispanic origin	84.5	2-100.0

Table 3.6
Ethnic Makeup (Mean Percent)

	American Indian	*Asian*	*Black*	*Hispanic*	*White*
Total School Population	.3	1.6	9.3	6.7	82.1
Population in Elective Art Classes	.3	1.4	4.9	9.1	84.5

Only Black students are proportionately underrepresented to a significant degree in elective art classes and activities; Hispanic students are proportionately overrepresented.

Funding

One question was designed to determine the amount of funds budgeted to support the visual art program during the 1989-90 school year not including teachers' salaries. Table 3.7 shows the resulting data.

Table 3.7
Funding (1989-90) (Dollars)

Mean	*Median*	*Mode*	*Range*
$2,255	$1,700	$2,250	$300-$15,000

a. Of 25 schools reporting, nine budgeted 1000 dollars or less.

b. Nine schools budgeted from 1,060 dollars to 2,000 dollars.

c. Six schools budgeted from 2,500 to 3,500 dollars.

d. One school budgeted 15,000 dollars.

Art Teachers

A series of question sought demographic and professional data about visual art teachers. One question asked art teachers what percentage of their instructional time they spend on five types of courses. Data resulting from this query appear in

Table 3.8. Other data appear in Tables 3.9 and 3.10. It is notable that 71.4 percent of the respondents report spending no time in teaching non-art courses.

Table 3.8
Instructional Time (Percent)

Type of Course	*Mean*	*Median*	*Mode*	*Range*
Art History	11.0	10.0	10.0	0-30
Art Criticism	9.9	6.0	5.0	0-75
Aesthetics	9.3	10.0	5.0	0-25
Studio Activities	62.7	67.5	75.0	0-90
Non-Art Courses	7.3	——	15.0	0-64

Table 3.9
Art Teachers (Percent)

Certified to teach art	78.6
Certified to teach other subjects	46.4
Recommend teaching art as a career	85.7
Plan to continue teaching for five years	94.7
Highest Academic Degree	
Bachelor's	60.7
Master's	35.7
Doctorate	3.6
Gender	
Female	74.1
Male	25.9
Ethnic Group	
American Indian/Inuit	3.6
Asian or Pacific Islander	0.0
Black not of Hispanic origin	0.0
Hispanic	0.0
White not of Hispanic origin	96.4

Table 3.10
Teaching Experience: Age (Years)

	Mean	*Median*	*Range*
Teaching Experience			
Visual Art	11.4	11.0	1-28
Other subjects	2.2	——	0-21
Age	39.0	38.0	24-49

These data provide a basis for describing a profile of the typical visual art teacher in small middle schools. The teacher is likely to be female; is White; is certified to teach visual art; may be certified to teach other subjects; would recommend teaching

art as a career; holds a bachelor's degree; plans to continue teaching for five more years; has taught visual art for 11.4 years; has not taught other subjects and is 39 years of age.

Dance

The number of dance questionnaires returned by small middle schools was too small to merit statistical description of dance programs. As a result, the report on dance consists of statements that describe numerically various aspects of programs. Of 31 questionnaires returned, 24 reported the absence of a dance program. A maximum of seven small middle schools answered questions about dance.

Who Teaches Dance?

In six schools reporting, a physical education teacher teaches dance.

The Dance Curriculum

Table 4.1 shows the subjects included in the seven dance programs and the number of schools that include each subject. Folk/square/ballroom is the principal component of the dance program in small middle schools. Dance is a part of the physical education program in all seven schools.

Table 4.1
Curriculum Content

Subject Matter	*# of Schools*
Folk/square/ballroom	6
Creative movement	2
Anatomy/kinesiology	2
Aerobics	1
Ethnic dance	1
Dance appreciation	1
Improvisation	1

Facilities for Dance

Dance classes are held in the gymnasium in six schools; a multipurpose room in two schools; the classroom in one school. Lockers are available in four of the seven schools.

Teacher Certification

a. Two of seven respondents teach in states that require dance teachers to have a teaching certificate.

b. One respondent teaches in a state that offers teacher certification in dance.

Evaluation of Student Progress in Dance

One question sought dance educators' opinions of the relative importance of five criteria often used in evaluating student progress in the dance program. Table 4.2 shows the number of teachers who consider each criterion important.

The consensus among the seven dance teachers responding is that dance technique, understanding vocabulary and concepts and effort are the three more important criteria for evaluating student progress in dance.

Table 4.2
Criteria for Evaluation of Student Progress (7) (Number)

Criterion	*Number of Teachers*
Artistic Sensitivity	4
Choreographic Ability	3
Dance Technique	7
Understanding Vocabulary and Concepts	7
Effort	7

Funding

One question requested an estimate of the amount of funds budgeted for the dance program during the 1989-90 school year not including teachers' salaries. Responses were received from six schools. Five of the six budgeted zero funds for the dance program. One school budgeted 450 dollars.

Teachers of Dance

The questionnaire closed with a series of queries seeking demographic and professional data about dance teachers. The data from these queries appear in Table 4.3.

Table 4.3
Dance Teachers (7) (Number)

State certified to teach dance	0
Certified in other subjects	6
Recommend teaching dance as a career	3
Plan to continue teaching five years	3
Highest Academic Degree	
Bachelor's	6
Master's	1
Gender	
Female	6
Male	1
Ethnic Group	
White	7

Table 4.4 Teaching Experience: Age (7) (Years)			
	Mean	*Median*	*Range*
Teaching Experience			
Dance	11.0	12.0	1-18
Other subjects	13.0	13.0	9-18
Age	36.0	34.0	32-43

These data provide a basis for describing a profile of the typical dance teacher in a small middle school. The teacher is female; is certified to teach physical education; would not recommend teaching dance as a career; may or may not plan to continue teaching for five more years; holds a bachelor's degree; is White; had an undergraduate major in physical/health education; has 11.0 years of experience teaching dance and 13.0 years teaching other subjects and is 36 years of age.

Drama/Theatre

This report on drama/theatre programs in small middle schools is based on responses from 15 schools that reported having such programs. Due to the small number of responses the data are for the most part reported numerically.

The Offering in Drama/Theatre

Credit Courses in Drama/Theatre

Responses to a question regarding credit courses in drama/theatre offered during the 1988-89 school year generated 15 responses. Of those 15 schools, four (26.7%) offered credit courses during that year. Of those four, one offered one course; two offered two courses; and one offered four courses. Small middle schools rarely offer credit courses in drama/theatre.

Total Enrollment in Drama/Theatre Courses

Enrollment in drama/theatre courses in the four schools totaled 40, 45, 75 and 100 students respectively.

The Drama/Theatre Program Offering

Question 2 sought data on: (a) subjects taught; (b) whether the subject is taught in a separate course or (c) as part of a course. The data accumulated from seven respondents appear in Table 5.1.

Table 5.1
Subjects Taught in Drama/Theatre (Number of Schools)

Subject	*Taught*	*Separate Course*	*Part of a Course*
Acting	7	0	7
Creative Dramatics	7	1	6
Improvisation	7	1	6
Pantomime/Mime	6	0	6
Puppetry	3	1	2
Children's Theatre	1	1	0
Directing	2	1	1
Playwriting	3	0	3
Technical Theatre	4	1	3
Theatre History	2	0	2
Dramatic Literature	4	0	4
Radio/Television/Film	4	2	2

Who Teaches Drama/Theatre?

Question 3 sought information on the type of teacher who teaches drama/theatre.

Table 5.2
Who Teaches Drama/Theatre

Type of Teacher	*Number of Schools*
Certified classroom teacher	7
Certified teacher with coursework in drama/theatre	6
Certified drama/theatre specialist	3

It appears that there are few certified drama/theatre specialists in small middle schools. The teaching of drama/theatre is shared among the three types of teachers with certified classroom teachers with and without coursework in drama/theatre having a major role.

Curricular Status of Drama/Theatre Productions

It was of interest to the profession to determine the curricular status of drama/theatre productions. Table 5.3 shows data secured by a query on this topic.

Table 5.3 Productions: Curricular Status	
Status	*Number of Schools*
Curricular-separate course	5
Curricular-part of a course	6
Extracurricular	9

Drama/theatre productions still represent an extracurricular activity in many schools, but production does take place in a separate course or as part of the content of a drama/theatre course in about one-third of the responding schools.

Question 5 was designed to determine the number of productions presented during the 1988-89 school year, the number of performances and the number of students participating. Table 5.4 shows the data secured from 9 responding schools. Plays clearly dominate the drama/theatre production schedule in small middle schools.

Table 5.4 Drama/Theatre Productions 1988-89 (Number)						
Production	*Presented*	*Productions*		*Performances*		*Students*
		Mode	*Range*	*Mode*	*Range*	*Range*
Play	9	1	1-4	2	1-12	19-65
Musical	4	1	——	2	1-2	20-60
Variety/Talent Show	5	1	1-8	1	1-2	10-70
Dramatic Reading	5	1	1-6	2	2-8	3-100

Facilities

A question about the adequacy of facilities for drama/theatre produced the data appearing in Table 5.5.

Table 5.5 Drama/Theatre Facilities (Number)			
Facility	*Adequate*	*Inadequate*	*Absent*
Drama/Theatre Classroom (14)	3	3	8
Auditorium/Stage (15)	7	6	2
Workshop Space (15)	4	3	8
Storage Space (15)	2	8	5

According to the respondents to this question, small middle schools are making minimal provision for drama/theatre facilities.

Festival/Contest Participation

Only one of 15 schools has participated in a state or regional drama/theatre festival/contest during the past two years.

Drama/Theatre Student Organization

Four of 15 schools have a drama/theatre student organization.

Departmental Locus for Drama/Theatre Productions

One question was designed to determine in which departments (subject areas) drama/theatre production takes place. The question generated the data shown in Table 5.5.

Table 5.6
Departmental Locus: Drama/Theatre Productions

Department	*Number of Schools*
Drama/Theatre	4
English	4
Speech	3
Extracurricular	1

It appears that in small middle schools departments other than drama/theatre often prepare and present drama/theatre productions.

Formal Collaboration

Theatre educators expressed special interest in knowing the extent to which *formal* collaboration exists between drama/theatre departments and other departments.

Table 5.7
Collaboration: Drama/Theatre & Other Departments

Department	*Number of Schools*
Music	10
Dance	3
Visual Art	4
Speech	3

Frequent presentation of musicals undoubtedly accounts for the number of schools in which there is formal collaboration between drama/theatre and music departments.

Required Certification

Full-time Teachers. Four of 11 schools that responded to a question regarding required certification for full-time drama/theatre teachers are located in states that have such a requirement.

Part-time Teachers. Two of 11 schools are located in states that require certification for part-time teachers.

Funding

The last question about the drama/theatre program was designed to gain information on the amount of funds budgeted for drama/theatre for the 1989-90 school year. Table 5.8 shows data from 16 schools.

Table 5.8
Funding (14) (Dollars)

Mean	*Median*	*Range*
$900	$275	$0-$5,000

Three schools budgeted 0 dollars; one school budgeted 50 dollars, eight schools budgeted 400 dollars or less; other amounts budgeted by single schools were $600, $1,500, $2,000 and $5,000.

Drama/Theatre Teachers

The final question in the drama/theatre section sought demographic and academic information from drama/theatre teachers. The resulting data appear in Tables 5.9 and 5.10.

Table 5.9
Drama/Theatre Teachers (15) (Percent)

Certified to teach drama/theatre	26.7	
Certified to teach other subjects*	100.0	
Recommend teaching drama/theatre as a career	78.6	
Plan to continue teaching five more years	85.7	
*Other subjects in which drama/theatre teachers are certified include: music–13.3%; art–13.3%; English–44.7%; speech–9.9%; and education–24.7%.		
Highest Academic Degree		
Bachelor's	66.7	
Master's	33.3	
Gender		
Female	73.3	
Male	26.7	
Undergraduate Major and Minor	**Major**	**Minor**
Drama	6.7	27.3
English	33.3	9.1
Speech	0.0	18.2
Art	13.3	18.8
Education	13.3	0.0
Fine Art	0.0	9.1
Music	13.3	9.1

Table 5.10
Teaching Experience: Age (Years)

Teaching Experience	*Mean*	*Median*	*Range*
Drama/theatre	4.7	3.0	1-15
Other subjects	8.9	7.0	1-20
Age	38.0	38.0	23-54

These data provide a basis for describing a profile of the typical drama/theatre teacher in a small middle school. The teacher is likely to be female; is not certified to teach drama/theatre; is probably certified to teach English; would recommend teaching drama/theatre as a career; plans to continue teaching for five more years; holds a bachelor's degree; is White; had an undergraduate major in English and a minor in drama/theatre; has 4.7 years of experience teaching drama/theatre and 8.9 years teaching other subjects and is 38 years of age.

CHAPTER IV
Large Middle Schools (500+)

This report presents data extracted from 104 questionnaires returned by principals of large middle schools. This represents a return rate of 55.0 percent.

The report begins with a section of general information about the schools and their arts education programs. Subsequent sections of the report contain data on the music education program, the art education program, the dance education program and the drama/theatre education program.

General Information

Student Enrollment

Table 1.1 presents data from reports submitted by 93 of the 104 schools. It shows for each grade from grade six through nine the range in number of students enrolled, the mean enrollment and the number of schools that include each of the grades.

Table 1.1
Student Enrollment (Number)

Grade	*Range*	*Mean*	*# of Schools*
Six	156-405	248.9	44
Seven	150-630	283.7	93
Eight	142-630	271.6	92
Nine	131-570	261.0	32

It appears that large middle schools in the sample most often consist of grades seven and eight.

Ethnic Makeup of the Student Body

Table 1.2 presents data regarding the ethnic makeup of the student body in 103 of the large middle schools in the sample.

Table 1.2
Ethnic Makeup of the Student Body (Percent)

Ethnic Group	*Range*	*Mean*	*None*	*50%+*
American Indian/Inuit	0-18	.9	69.1	0
Asian/Pacific Islander	0-20	2.5	29.8	0
Black not of Hispanic origin	0-73	11.4	19.1	4.4
Hispanic	0-100	9.8	28.7	6.5
White not of Hispanic origin	0-100	75.4	4.3	85.1

School District Arts Administrators

The presence of one or more arts administrators in a school system is often considered a positive factor in the development of arts education programs. The percentages of large middle schools in districts having arts administrators with titles in frequent use appear in Table 1.3.

Table 1.3
Arts Administrators

Position	*Number*	*Percentage*
Director/Coordinator of Fine Arts	25	25.5
Director/Coordinator of Music	25	25.5
Supervisor of Music	21	21.4
Supervisor of Visual Art	17	17.3
Director/Coordinator of Visual Art	12	12.2
None	32	32.7

It appears that 67.3 percent of the school districts represented in the sample have at least one administrative position in arts education. Director/Coordinator of Fine Arts and Director/Coordinator of Music are the positions that are most frequently part of the school district administrative structure.

Outside Consultants

Only 13.7 percent of the schools in the sample reported having an outside consultant during the past two years to assist arts teachers in curriculum development, evaluation and/or research.

Related/Integrated Arts Course

More than half (53.5%) of the large middle schools offer a related/integrated arts course.

A question regarding the arts included in related/integrated arts courses elicited 52 responses. Table 1.4 shows in order of frequency of inclusion the list of arts and the number and percentage of schools having such courses that include each art.

Table 1.4
Related Arts: Arts Included

Art	*Frequency (Number)*	*Percent*
Music	49	94.2
Visual Art	41	78.8
Drama/Theatre	23	44.2
Creative Writing	23	44.2
Industrial Design	23	44.2
Graphic Design	21	40.4
Media Studies	14	26.9
Dance	13	25.0
Architecture	7	13.5

Music and visual art are the arts most frequently included in related/integrated arts courses; dance is the fine art included least often.It is notable that drama/theatre, creative writing and industrial design are included in related/integrated arts courses with equal frequency (44.2% of schools responding).

Class for Gifted/Talented Students

Responses from 98 large middle schools produced the data appearing in Table 1.5.

Table 1.5
Class for Gifted/Talented Students

Art	*Percent*
Music	18.4
Visual Art	18.4
Drama/Theatre	9.3
Dance	4.1

Large middle schools do not offer arts classes for gifted/talented students with the level of frequency that characterizes secondary schools.

Parental Support for Arts Education

A query regarding the level of parental support for the arts produced the data appearing in Table 1.6.

Table 1.6 Parental Support for Arts Education (Percent)				
Level of Support	*Music*	*Art*	*Dance*	*Drama/Theatre*
Strong	67.0	12.6	6.2	12.4
Moderate	26.0	53.7	10.3	33.0
Little	5.0	18.9	9.3	10.3
None	2.0	7.4	9.3	7.2
Not offered	0	7.4	64.9	37.1

Music has the highest level of parental support among the arts; dance, the lowest. The percentage of "strong" support for drama/theatre and art are almost identical (12.4 vs. 12.6). Art does, however, have a larger percentage of "moderate support" than drama/theatre.

Modes of Parental Support

A query regarding the ways in which parental support for arts education is manifested produced the data appearing in Table 1.7.

Table 1.7 Modes of Parental Support	
Mode	*Percent*
Monetary contributions	33.0
Fund raising	59.8
Reinforcing teachers	56.7
Reinforcing students	85.6
Influencing administrators	47.4
Influencing Board of Education	48.5

Parents most frequently manifest their support of arts education by reinforcing students and participating in fundraising. All of the modes appear to be in quite frequent use in large middle schools.

Financial Support for Arts Education

It was considered important to determine principals' perceptions as to whether financial support for arts programs has increased, decreased or remained stable during the past five years. Data related to that question appear in Table 1.8.

Table 1.8
Financial Support Past Five Years (Percent)

Support has:	*Music*	*Art*	*Dance*	*Drama/Theatre*
Increased	40.0	20.8	4.1	15.3
Decreased	15.0	15.6	6.1	7.1
Remained stable	44.0	53.1	18.4	34.7
Did not exist	1.0	10.4	71.4	42.9

Music educators may take great satisfaction in the fact that in 40 percent of the schools reporting monetary support for music has increased. The other arts appear to be holding steady. Drama/theatre and, especially, dance receive no financial support in high percentages of large middle schools.

Enriching the Arts Education Program

The questionnaire had two questions regarding efforts to enrich the arts education program: field trips to arts events and visiting artists. Information on this topic is presented in tables 1.9 and 1.10.

Field Trips to Arts Events

Table 1.9 presents data pertaining to the number of school-sponsored field trips to arts events during the 1988-89 school year and the range in the number of students participating.

Table 1.9
Arts Field Trips (Number)

Type of Trip	*Schools*	*Trips*			*Students Range*
		Mean	*Mode*	*Range*	
Museum Visits	40	2.8	1	1-20	15-1002
Live Drama	52	2.1	1	1-5	25-986
Dance Performance	19	1.4	1	1-3	35-400
Music Performance	41	2.7	1	1-9	30-1000

Large middle schools appear to sponsor arts field trips with lesser frequency than secondary schools; 50.0 percent of the schools in the sample sponsored field trips to drama/theatre performances; 39.5 percent, to music performances; 35.6 percent, to art museums and 18.3 percent, to dance performances.Each of the upper limits in the number of students taking field trips was reported by one school.

Visiting Artists

Data for the past three years on the frequency of visits by representatives of the four arts appear in Table 1.10.

Table 1.10 Visiting Artists — Frequency (Percent)				
Visitors	*Never*	*1-2 times*	*3-4 times*	*5+ times*
Musicians	22.9	31.3	25.0	20.8
Artists	53.6	30.9	10.3	5.2
Dancers	65.6	18.3	11.8	4.3
Actors	47.3	23.7	19.4	9.7

The data in Table 1.10 establish that musicians are the most frequent visitors to large middle schools; dancers, the least frequent. Responses to the two questions on field trips and visiting artists indicate that many large middle schools use neither of these means of enriching the arts experiences of their students.

Fine Arts Requirement

a. Responses to a question concerning the requirement of a course in fine arts produced the data in Table 1.11.

Table 1.11 Fine Arts Requirement	
# of Semesters Required	*Percent*
Zero	43.3
One	26.8
Two	18.6
Three	2.1
Four	6.2
Five	2.1
Six	1.0

Over half (56.7%) of the large middle schools in the sample do require at least one semester of fine arts. In schools with such a requirement the mode is to require one semester of arts courses.

b. The second part of this question sought information regarding the courses used to satisfy the requirement. Responses to this part of the question establish that music, visual art, dance and drama/theatre may be used to satisfy the requirement in all schools requiring one or more courses in fine arts.

State Requirement for Fine Arts

The final question in the general section asked whether the state in which the school is located requires that students take courses in fine arts.According to responses to this question, 54.3 percent of the responding schools are located in states that do have such a requirement.

Music

The Offering in Music

The questionnaire began with a request for detailed information about the offering in music. The resulting data appear in Table 2.1. In examining the data the reader should be cognizant of the fact that the number of respondents varied among different facets of the question. While 93 to 103 respondents answered the question regarding the offering of each performance group or music class, the number of responses to other facets of the question ranged between four and 78.The number of responses appears in parenthesis after percentages shown for each facet of the question.

Table 2.1
Performance Groups: Music Classes (Percent)

Group/Class	*Offer*	*Student Enrollment*			*Graduation Credit*
		Increased	*Decreased*	*Stable*	
Concert Band	93.6 (94)	46.8	16.5	36.7 (79)	44.9 (78)
Second Band	63.8 (94)	53.6	12.5	33.9 (47)	35.8 (53)
Marching Band	24.7 (93)	26.3	26.3	47.4 (20)	23.8 (21)
Jazz Band	38.7 (93)	21.9	15.6	62.5 (65)	12.1 (33)
Wind Ensemble	15.1 (93)	25.0	16.7	58.3 (12)	0.0 (12)
Select Choir	39.1 (92)	25.0	18.8	56.3 (32)	38.7 (31)
Mixed Chorus	81.9 (94)	52.2	19.4	28.4 (67)	37.3 (67)
Boys Chorus	18.5 (92)	61.5	7.7	30.8 (13)	25.0 (12)
Girls Chorus	24.7 (93)	57.9	10.5	31.6 (19)	33.3 (18)
Swing/Jazz Choir	17.2 (93)	26.7	20.0	53.3 (15)	25.0 (16)
Madrigal Group	6.5 (93)	25.0	—	75.0 (4)	0.0 (5)
String Orchestra	41.9 (93)	43.3	23.3	33.3 (30)	36.7 (30)
Full Orchestra	16.1 (93)	16.7	25.0	58.3 (12)	33.3 (12)
String Ensembles	20.4 (93)	44.4	16.7	38.9 (18)	16.7 (18)
Beginning Instruments	68.1 (94)	50.9	15.1	34.0 (53)	22.9 (48)
General Music	68.8 (93)	34.6	21.2	44.2 (52)	34.6 (52)
Related Arts	10.8 (93)	33.3	—	66.7 (6)	50.0 (8)
Music Appreciation	12.9 (93)	40.0	10.0	50.0 (8)	100.0 (23)
Music History	5.4 (103)	66.7	—	33.3 (10)	25.0 (10)
Class Piano	3 Schools	—	—	3 Schools	1 of 3
Class Voice	1 School	—	1 Scl.	—	0.0

(Percentage omitted when number of valid cases is fewer than four)

Examination of Table 2.1 provides a basis for the following conclusions:

a. The performing groups most frequently offered in large middle schools are: concert band - 93.6%; mixed chorus - 81.9%; and beginning instruments - 68.1%.

b. Over 40 percent of the schools offer one or more string performance groups.

c. General music is offered in 68.8 of the middle schools. Other classes with subject matter content are offered in much smaller percentages of schools: music appreciation - 12.9 percent; music history - 5.4 percent and related arts 10.8 percent.

d. A positive situation lies in the high percentage of middle schools offering beginning instrumental instruction (68.1%).

e. Enrollment in performance groups appears to have remained stable or increased during the past three years in the majority of schools reporting. Decreases have occurred in relatively small percentages of large middle schools.

f. Middle schools are less generous in awarding credit for performance groups than secondary schools.

Academic Courses

In view of recent trends in the reform of education, gathering information about the offering of academic courses in music that carry full credit was deemed important. It was the intent of question 2 to determine: (a) the academic courses offered; (b) whether a written curriculum exists; (c) whether a textbook is used and (d) the length of the courses in semesters. The resulting data appear in Table 2.2. As in Table 2.1, the number of respondents to each facet of the question appears after the percentage.

Table 2.2
Academic Music Course Offering (Percent)

Course	*Offer*	*Written Curriculum*	*Text Used*	*Length in Semesters*	
				One	*Two*
Basic Musicianship	9.9 (91)	87.5 (8)	57.1 (7)	37.5	50.0 (8)
	(In one school the course lasts less than one semester.)				
General Music	59.3 (91)	88.2 (51)	58.0 (50)	41.7	10.4 (48)
	(In 23 schools [47.9%] the course lasts less than one semester.)				
Music History	5.6 (90)	80.0 (5)	100.0 (4)	50.0	25.0 (4)
	(In one school the course lasts less than one semester.)				
Music Theory	8.8 (91)	100.0 (7)	100.0 (7)	14.3	57.1 (7)
	(In two schools the course lasts less than one semester.)				
Music Appreciation	9.9 (91)	85.7 (5)	40.0 (5)	33.3	33.3 (5)
	(In two schools the course lasts less than one semester.)				
Related Arts	10.0 (90)	75.0 (8)	75.0 (8)	50.0	50.0 (8)

The only academic music course frequently offered in large middle schools is general music. In that course and other academic music courses the mode appears to be to have a written curriculum and use a textbook except in music appreciation, but the number of valid cases is very small. The length of courses is highly variable ranging from a few weeks in a few schools to two semesters.

Evaluative Procedures

In response to a question regarding evaluative procedures used in academic music courses the following percentages of 44 respondents reported the use of:

standardized tests	15.9%
teacher-made tests	98.2%
essay examinations	25.5%
assigned written work	78.4%
oral presentations	59.6%
rating scales	75.5%

Music teachers employ the full gamut of evaluative procedures appropriate for academic music courses. Teacher-made tests, assigned written work and rating scales are the procedures in most frequent use.

Summer Music Program

Of 92 schools responding to a question about summer music programs, 33.7 percent reported having such a program.Existing summer music programs include: marching band - 25.8 percent; beginning instrumental instruction - 65.5 percent; other music classes or activities - 55.2 percent. Beginning instrumental instruction properly dominates summer music offerings of large middle schools.

Music Requirement

a. Of 91 schools responding, only 28 (30.8%) require a music course;

b. Of 26 schools that specify the requirement, 18 (69.2%) require one semester; 6 (23.1%) require two semesters; two schools require three and four courses respectively.

Ethnic Makeup of Performance Groups

Music educators expressed a desire to know the relative representation of the different ethnic groups and the extent to which that representation is consistent with their representation in the total school population.Tables 2.3 and 2.4 present data on the ethnic makeup of performance groups in large middle schools.

Table 2.3
Ethnic Makeup - Instrumental Groups (Percent)

Ethnic Group	*Range*	*Mean*	*Median*	*None*	*50%+*
American Indian/Inuit	0-90.0	1.4	0.0	82.4	1.1
Asian/Pacific Islander	0-20.0	2.3	1.0	42.9	0.0
Black not of Hispanic origin	0-70.0	9.8	2.0	25.3	1.1
Hispanic	0-100	7.5	1.0	39.6	3.3
White not of Hispanic origin	0-100	79.0	90.0	3.3	86.8

Table 2.4
Ethnic Makeup - Vocal Groups (Percent)

Ethnic Group	*Range*	*Mean*	*Median*	*None*	*50%+*
American Indian/Inuit	0-90.0	1.5	0.0	83.3	1.2
Asian/Pacific Islander	0-20.0	1.9	0.5	50.0	0.0
Black not of Hispanic origin	0-65.0	10.7	2.0	25.0	3.6
Hispanic	0-100.0	6.4	1.0	40.5	2.4
White not of Hispanic origin	1-100.0	78.5	93.5	3.6	84.5

Examination of Tables 2.3 and 2.4 reveals that:

a. The mean percentages of Asian/Pacific Islander students is almost identical in instrumental and vocal groups (1.4 vs 1.5%).

b. The mean percentage of Black students is slightly higher in vocal groups (10.7 vs 9.8).

c. The mean percentage of Hispanic students is significantly higher in instrumental groups (14.0% vs 5.3%).

d. The mean percentage of White students is only slightly higher in instrumental groups (79% vs 78.5%).

Table 2.5 shows the mean percentage of ethnic representation in (a) instrumental groups; (b) vocal groups; and (c) the total school population.

Table 2.5
Ethnic Makeup: Total School Population vs. Performance Groups (Mean Percent)

	American Indian	*Asian*	*Black*	*Hispanic*	*White*
Instrumental Groups	1.4	2.3	9.8	7.5	79.6
Vocal Groups	1.5	1.9	10.7	6.4	78.5
School Population	.9	2.5	11.4	9.8	75.4

a. American Indian and White students are proportionately overrepresented in both types of performance groups.

b. Asian, Black and Hispanic students are proportionately underrepresented in both instrumental and choral groups. Hispanic students are the most seriously underrepresented ethnic group.

Instructional Equipment and Materials

One question sought opinions regarding the adequacy of supplies of equipment and instructional materials used in a music program. The data appear in Table 2.6.

Table 2.6
Instructional Equipment and Materials (Percent)

Item	*Adequate*	*Inadequate*	*Absent*
Pianos	79.3	19.6	1.1
Record players	76.1	18.5	5.4
Tape recorders	69.6	21.7	8.7
Computers and music software	24.4	36.7	38.9
Recorders	44.4	7.9	47.2
Rhythm instruments	61.5	20.9	17.6
Fretted instruments	42.2	18.9	38.9
Tuned mallet instruments	57.0	30.1	12.9
Orchestral instruments	42.0	21.6	36.4
Band instruments	68.8	30.1	1.1
Record/tape library	33.7	41.6	24.7
Choral music	74.4	18.9	5.6
Band music	83.0	14.9	2.1
Orchestral music	50.0	11.6	38.4
General music series	52.3	19.8	27.9
Books about music	49.4	39.1	11.5
Portable risers	66.7	16.1	17.2
Concert shell	22.5	14.6	62.9
Synthesizer	29.9	10.3	59.8
Electronic tuning device	64.0	10.1	25.8

Supplies of instructional equipment and materials exhibit serious inadequacies in large middle schools. Only band music is considered adequate in more than 80 percent of the schools. Summing the percentages of respondents who described their supply of items as "inadequate" or "absent" produces dismaying results: pianos 27.7 percent; record players 23.9 percent; tape recorders 30.4 percent; computers and music software 75.6 percent; rhythm instruments 38.5 percent; fretted instruments 57.8 percent; tuned mallet instruments 43.0 percent; record/tape library 65.3 percent. These deficiencies are serious in view of the fact that all of these items are essential in a high quality music program.

Number of Music Teachers (FTE)

a. The mode in large middle schools (39.4%) is to have one full time instrumental music specialist; the mean number is 1.6 FTE; only 3.3 percent have no instrumental specialist. Among those schools having an instrumental specialist (96.7%), 3.33 percent have less than one FTE; 61.7 percent of the schools have between one and two FTEs; six schools have three.

b. As is true with instrumental specialists, the mode (51.9%) is to have one full-time choral specialist; the mean number is 1.1 FTE; seven percent of the schools have no choral specialist; 23.9 percent have less than one FTE; 70 percent have between one and two FTE; five schools have between 2.2 and 3.0 FTE.

Change in the Number of Music Teachers

During the past five years the number of music teachers has increased in 25.1 percent of the schools, decreased in 18.7 percent and remained stable in 56 percent of the schools reporting.

Performance Groups

One question sought information about the presence of performing groups, the number of rehearsals each week, the number of performances each year, participation in contests and the number of students participating. The resulting data appear in Table 2.7.

Table 2.7
Performance Groups

Group	*Have (Percent)*	*# of Rehearsals*		*# of Performances Each Year*		*Participate in Contests (Percent)*	*# of Students (Mean)*
		Mean	*Median*	*Mean*	*Mode*		
Select Choir	38.3	3.7	5.0	6.2	4	69.7	42.4
Mixed Chorus	78.7	4.0	5.0	4.8	3	60.9	81.5
Girls Chorus	29.5	4.0	5.0	4.3	3	40.0	60.1
Boys Chorus	19.1	4.0	5.0	3.7	3	53.3	46.0
Concert Band	93.6	4.3	5.0	5.9	3	78.8	76.2
Second Band	62.8	4.1	5.0	3.8	3	46.0	63.0
Marching Band	26.6	3.8	5.0	6.1	3	68.4	94.2
Jazz Band	36.2	2.0	2.0	5.8	5	48.4	24.0
Swing/Jazz Choir	17.0	3.0	2.0	9.5	10	53.8	27.8
Madrigal Group	5.3	2.8	2.0	11.8	8	80.0	18.0
Full Orchestra	19.1	2.5	2.0	3.9	1	56.3	46.5
String Orchestra	44.7	4.0	5.0	4.7	4	64.9	33.1
Small Instr. Ens.	34.0	2.4	1.0	3.5	4	63.3	26.5
Other	19.4	2.5	2.0	2.3	2	53.3	17.0

a. Concert band and mixed chorus are the performance groups most frequently offered in large middle schools.

b. It is notable that string orchestras are present in 44.7 percent of the schools reporting.

Participation in Performance Groups

In view of the increase in academic requirements in American public schools in recent years, it was deemed important to determine whether the percentage of students participating in performance groups has increased, decreased or remained stable during the past five years. Data resulting from a question on this issue appear in Table 2.8.

Table 2.8
Participation in Performance Groups (Percent)

Groups	*Increased*	*Decreased*	*Remained Stable*
Choir and Chorus	53.7	15.9	30.5
Concert Band(s)	52.4	15.5	32.1
Marching Band	38.1	33.3	28.6
Orchestra	36.6	24.4	39.0

Participation in performance groups has increased in impressive percentages of large middle schools - over 50 percent for choir, chorus and concert band. Decreases in marching band enrollment have occurred in one-third of the schools. Performance groups other than marching band are more than holding their own in large middle schools.

The conventional wisdom among music educators holds that student participation in performance groups has been affected adversely by limiting the number of periods in the school day and by the increase in academic requirements in American public schools.Interesting data emerged on these issues in response to two questions.

Periods in the School Day

a. The number of periods reported ranged from five to ten. Of the 80 middle schools responding, 18.8 percent have a six-period day; 51.3 percent have a seven-period day; and 20.0 percent, an eight period day. The mean number of periods is 7.0.

b. The music educators in this sample of middle schools are divided in their opinions regarding the effect of the number of periods on performance group enrollment. More than half (51.1%) circled "to some extent;" 17.0 percent circled "to a great extent;" a hefty 31.8 circled "not at all." It appears that having a larger number of periods, as middle schools do, obviates the problem

in the opinion of almost one third of the music educators in large middle schools.

Increase in Academic Requirements

a. A large percentage of respondents (71.6%) report an increase in academic requirements during the past five years.

b. Middle school music teachers are not sanguine about the effect of increased academic requirements on participation in performance groups. Of 63 respondents, 23.8 percent circled "to a great extent;" 60.3 percent, "to some extent;" and only 15.9 percent, "not at all."

Funding

The last question about the music program sought data on the eternal question — funding. Data on funding for the music program not including teachers' salaries and the percentage of the funds that come from fund-raising efforts of students and parents appear in Tables 2.9 and 2.10.

Table 2.9
Funding (1989-90)

Program	*Mean*	*Median*	*Mode*	*Range*
Band (1)	$3,953	$1,800	$3,000	$0-$50,000
Orchestra (2)	$655	——	$700	$0-$13,000
Choral	$2,103	$800	$1,200	$0-$50,000
Academic Music	$238	——	$500	$0-$4,645

(1) Only 6.9 percent of the schools budgeted no funds for band.
(2) A startling 58.3 percent of the schools budgeted no funds for orchestra.

Table 2.10
Percent from Fund raising

Program	*Mean*	*Range*	*None*
Band	26.0	0-100	60.0
Orchestra	10.8	0-100	67.0
Choral	21.0	0-100	71.2
Academic Music	5.3	0-100	94.0

A large percentage of middle schools operate their music programs without depending on fund raising. This represents commendable policy which all schools should adopt.

Music Teachers

The final question in the music section sought demographic and academic information from a choral specialist and an instrumental specialist in each school. The resulting data appear in Tables 2.11 and 2.12.

Table 2.11
Music Teachers (Percent)

	Choral Specialist	*Instrumental Specialist*
Plan to teach five more years	89.0	87.7
Are active in community music	76.7	76.8
Receive a salary differential	54.9	61.0
Are certified in subject other than music	34.2	26.5
Recommend teaching music as a career	84.9	80.2
Highest Academic Degree		
Bachelor's	41.1	44.6
Master's	57.5	53.0
Doctorate	1.4	2.4
Gender		
Female	58.9	19.8
Male	41.1	80.2

Table 2.12
Music Teachers: Age and Experience (Years)

Specialization	*Mean*	*Median*	*Range*
Choral Specialist			
Age	40.0	39.0	24-59
Teaching experience	13.7	14.0	1-31
Instrumental Specialist			
Age	46.0	46.0	24-65
Teaching experience	15.5	15.6	1-35

The typical choral specialist in a large middle school has a master's degree; is not certified to teach subjects other than music; plays an active role in community music; receives a salary differential; would recommend teaching music as a career; is female; has had 13.7 years of experience teaching music and is 40 years of age. The typical instrumental specialist has a master's degree; is not certified to teach subjects other than music; plays an active role in community music; receives a salary

differential; would recommend teaching music as a career; is male; has had 15.5 years of experience teaching music and is 46 years of age.

Visual Art

This report on visual art programs in large middle schools is based on responses from 87 schools that reported having such programs.

The Offering in Visual Art

The first question in the visual art section sought information about the offering in art: (a) the subjects offered; (b) whether a separate course exists; (c) and (d) whether offered at an introductory or advanced level in a multimedia course and (e) the adequacy of instructional materials.

Table 3.1
Offering in Visual Art (Percent)

Subject	*a. Offer*	*b. Separate Course*	*Multimedia Course*		*e. Instructional Materials Adequate*
			c. Introductory Level	*d. Advanced Level*	
Drawing	100.0	16.5	92.9	46.9	90.5
Painting	97.7	17.9	91.5	43.6	75.9
Printmaking	75.9	3.1	82.5	32.8	69.2
Sculpture	70.1	16.7	88.1	37.3	62.1
Ceramics	74.7	18.8	82.0	43.3	71.7
Jewelry/Metals	18.6	18.8	93.8	37.5	66.7
Weaving/Fiber	49.4	12.2	85.0	33.3	75.6
Photography	20.7	61.1	100.0	35.3	62.5
Papermaking	19.8	12.5	87.5	25.0	84.6
Art History	88.5	8.0	91.8	31.0	67.1
Art Criticism	77.0	6.2	95.1	32.8	82.8
Basic Design	90.8	11.7	97.3	41.1	90.0
Batik	32.2	7.7	76.9	40.0	80.8
Enameling	13.8	9.1	90.9	27.3	72.7
Computer Art	21.8	21.1	73.7	23.5	61.1
Integrated Arts	23.0	55.0	72.2	31.6	87.5
Aesthetics	50.6	7.3	92.7	33.3	79.5
Graphic Design	63.2	9.8	90.2	42.9	78.4
Industrial Design	19.5	66.7	87.5	33.3	100.0

Percentages shown in columns b, c, and d are percentages of the schools that offer a given course. For example, 97.7% of the schools in the sample offer painting; 17.9 of 97.7% offer painting as a separate course; 91.5% of 97.7% offer it in an introductory level multimedia course; 46.9% of 97.7% offer it in an advanced multimedia course.

Visual art education excels in providing students with learning opportunities beyond those available in subjects involving production. These data establish that art students in large middle schools are having Discipline Based Art Education. Especially notable are the percentages of schools that include aesthetics (50.6%), art criticism (77.0%) and art history (88.5%) in introductory multimedia courses. On the other hand, art educators may rightly be concerned about the levels of adequacy in instructional materials. While materials for drawing, basic design and industrial design are considered adequate by 90 percent or more of respondents, other percentages are much lower.

Art Requirement

One or more art courses are required in 29 (34.1%) of the schools reporting. Of the 29 schools with such a requirement, 20 (71.4%) require one semester of art; five schools (17.9%) require two semesters; three schools require three semesters; and one requires four semesters.

Written Curriculum

An impressive 89.3 percent of large middle schools in the sample have a written curriculum that specifies instructional goals and student objectives for each art course offered.

Criteria for Evaluating Student Art Work

Question 4 asked respondents to place in rank order of importance five criteria often used in evaluating student art work. The results of that ranking are shown in Table 3.2.

Table 3.2
Criteria: Order of Importance (1-Most Important; 5-Least Important)

	Mean
Student effort	1.9
Creativity	2.5
Expressive/aesthetic quality	3.4
Compositional quality	3.6
Technical skill	3.7

In the opinions of respondents, student effort and creativity are the most important criteria for evaluating student art work.

Discipline Based Art Education (DBAE)

When asked to indicate the extent to which their teaching of art incorporates the DBAE concept, a majority of art teachers (51.2%) circled "to a great extent"; 47.6 percent circled "to some extent" and a minimal 1.2 percent circled "not at all." The

concept of Discipline Based Art Education is being incorporated in almost all art programs in large middle schools as the data for question 1 reveal.

Student Enrollment

Question 6 sought data on the number of students enrolled in general multimedia art courses and specialized art courses. The data appear in Table 3.3.

Table 3.3
Student Enrollment (Number)

	Mean	*Median*	*Range*
Multimedia Courses	279.2	187.5	0-1100
Specialized Courses	43.9	——	0-435

Multimedia courses attract significantly more students than specialized courses. Only 6.1 percent of the schools had no students enrolled in multimedia courses; 67.5 percent reported no students in specialized courses. The upper limit in the range of students in both types of course was reported by one school.

Time Allotted to Art Courses

The data on time allotment for art courses appear on Table 3.4. The number of schools reporting appears in parenthesis after the course description.

Table 3.4
Time Allotment (Number)

	Weeks/Year		*Days/Week*		*Class Length (minutes)*	
	Mean	Range	Mean	Range	Mean	Range
Introductory Multimedia (68)	20.7	3-44	4.4	1-5	46.1	38-90
Advanced Multimedia (31)	18.0	5-40	4.1	2-5	44.2	40-80
Specialized Courses (20)	14.1	6-40	4.9	4-5	45.1	40-55

Additional information on the amount of time allotted to art follows:

a. In 16 schools introductory multimedia courses last 12 weeks or less.

b. In three schools advanced multimedia courses last 12 weeks or less.

c. In six schools specialized courses last twelve weeks or less.

d. In all other schools all art courses are scheduled for at least one semester; approximately 25 percent of the courses are scheduled for two semesters.

Ethnic Makeup of Elective Art Classes

Art educators expressed the desire to know the extent to which the five ethnic groups are proportionately overrepresented or underrepresented in elective art classes and activities. Data pertinent to this question appear in Table 3.5 and 3.6.

Table 3.5
Ethnic Makeup: Art Classes (Percent)

Ethnic Group	*Mean*	*Median*	*Range*
American Indian/Inuit	1.5	——	0–64.0
Asian/Pacific Islander	2.4	1.0	0–20.0
Black not of Hispanic origin	11.0	3.0	0–75.0
Hispanic	7.9	1.0	0–98.0
White not of Hispanic origin	77.0	90.0	0–100.0

Table 3.6
Ethnic Makeup: Total School vs. Art Classes (Mean Percent)

	American Indian	*Asian*	*Black*	*Hispanic*	*White*
Total School Population	.9	2.5	11.4	9.8	75.4
Population Elective Art Classes	1.5	2.4	11.0	7.9	90.0

Only Hispanic students are proportionately underrepresented to a significant degree in elective art classes and activities: American Indian and White students are proportionately overrepresented.

Funding

One question was designed to determine the amount of funds budgeted to support the visual art program during the 1989-90 school year not including teachers' salaries. Table 3.7 shows the resulting data.

Table 3.7 Funding (Dollars)			
Mean	*Median*	*Mode*	*Range*
$2,679	$1,425	$2,000	$0-$30,000

a. Of 72 schools reporting, only 3 (4.2%) budgeted zero dollars.

b. 41.7 percent budgeted 1,000 dollars or less.

c. 40.3 percent budgeted from 1,100 to 3,000 dollars.

d. 6.3 percent budgeted 3,000 to 8,500 dollars.

e. Four schools budgeted 10,000, 11,000, 15,000 and 30,000 respectively.

Art Teachers

A series of questions sought demographic and professional data about visual art teachers. One question asked art teachers what percentage of their instructional time they spend on five types of courses. Data resulting from this query appear in Table 3.8. Other data appear in Tables 3.9 and 3.10. It is notable that 74.4 percent of the respondents report spending no time in teaching non-art courses. In only 11 schools do the art teachers spend more than 10 percent of their instructional time teaching non-art courses.

Table 3.8 Instructional Time (Percent)				
Type of Course	*Mean*	*Median*	*Mode*	*Range*
Art History	11.5	10.0	10.0	0-50.0
Art Criticism	8.4	5.0	10.0	0-48.0
Aesthetics	7.3	5.0	10.0	0-50.0
Studio Activities	64.9	70.0	70.0	0-100
Non-Art Courses	6.3	——	10.0	0-86.0

Table 3.9 Art Teachers (Percent)	
Certified to teach art	98.8
Certified to teach other subjects*	47.1
Recommend teaching art as a career	89.2
Plan to continue teaching for five years	92.0

*Other subjects in which art teachers are certified include: drama 2.6%; physical/health education 2.6%; English 26.3%; speech 2.6%; education 15.8%.

Table 3.9 (Continued) Art Teachers (Percent)		
Highest Academic Degree		
Bachelor's		52.4
Master's		46.4
Doctorate		1.2
Undergraduate Major and Minor	**Major**	**Minor**
Art	81.7	24.6
Fine Arts	3.7	2.9
English	3.7	10.1
Speech	2.4	——
Education	4.9	11.6
Music	3.7	1.4
Drama	——	1.4
Physical/health education	3.7	46.4
Gender		
Female		66.3
Male		33.7
Ethnic Group		
American Indian/Inuit		1.2
Asian/Pacific Islander		1.2
Black not of Hispanic origin		3.7
Hispanic		1.2
White not of Hispanic origin		92.6

Table 3.10 Teaching Experience: Age (Years)			
	Mean	*Median*	*Range*
Teaching Experience			
Visual art	13.8	14.5	1-32
Other subjects	2.4	——	0-22
Age	42.0	41.0	23-64

These data provide a basis for describing a profile of the typical visual art teacher in large middle schools. The teacher is likely to be female; is white; is certified to teach visual art; may be certified to teach other subjects; teaches only art classes; would recommend teaching art as a career; holds a bachelor's degree; plans to continue teaching for five more years; has taught visual art for 13.8 years and is 42 years of age.

Dance

This report on dance programs in large middle schools is based on completed questionnaires returned by 33 schools that reported having dance programs. Of 103 schools in the sample that returned completed questionnaires, 31.7 percent reported having a dance program. When valid cases fall below 33, the number of cases is indicated.

Number of Students Enrolled in Dance

Required Dance Courses

Only nine of the 33 schools offering dance (27.6%) require dance; the remaining 72.4 percent have no students enrolled in required courses. In those nine schools the number of students in required dance courses ranges from 50 to 752.

Number of Students Enrolled in Elective Dance Classes

Of 30 valid cases, 20 schools have no students enrolled in elective classes. Table 4.1 shows data on enrollment in both types of classes. Although the vast majority of large middle schools do not have a dance program, in a few schools large numbers of students are enrolled in both required and elective dance classes.

Table 4.1
Student Enrollment - Dance Classes (Number)

	# of Schools	*Mean*	*Range*
Required	9	96.4	50-752
Elective	10	49.9	4-684

Who Teaches Dance?

Question 2 sought information on the type of teacher who teaches dance. The resulting data appear in Table 4.2. Physical education teachers with and without dance certification are even more dominant in the teaching of dance in large middle schools than at other levels of the public school system.

Table 4.2
Who Teaches Dance (33)

Type of Teacher	*Percent of Schools*
Certified physical education teacher	78.8
Certified physical education teacher also certified to teach dance	18.2
Certified dance specialist	6.1
Artist-in-residence	0.0
Other	15.2

The Dance Curriculum

Question three was designed to determine the content of the dance curriculum.The resulting data appear in Table 4.3.

Table 4.3
Curriculum Content (33)

Subject Matter	*# of Schools*	*Percent of 33 Schools*
Ballet Technique	6	18.2
Modern Dance Technique	16	48.5
Jazz Technique	9	27.3
Folk/Square/Ballroom	23	69.7
Ethnic Dance	8	24.2
Production	7	21.2
Performance	13	39.4
Creative Movement	15	45.5
Rehearsal/Repertory	7	21.2
Dance History	5	15.2
Dance Appreciation	6	18.2
Integrated Arts	5	15.2
Composition	9	27.3
Anatomy/Kinesiology	10	30.3
Improvisation	8	24.2
Aerobics	3	9.0

The data in Table 4.3 establish that existing dance programs cover a broad range of subject matter. The subjects that are most frequently part of the dance curriculum are folk/square/ballroom (69.7%), modern dance technique (48.5%) and creative movement (45.5%).

Curricular Status of Dance

Question four was designed to determine the ways in which dance is incorporated in the total school curriculum. Table 4.4 shows the data from 33 respondents.

Table 4.4
Curricular Status of Dance (33)

Status	*# of Schools*	*Percent of Schools*
Sequentially developed curriculum	7	21.2
Component of physical education program	27	81.8
Extracurricular activity	8	24.2
Gifted/talented program	4	12.1
Part of academic courses	3	9.1
Part of course in related arts	4	12.1
Other	3	9.1

Dance is a component of the physical education program in a vast majority of large middle schools with dance programs. The fact that a sequentially developed curriculum exists in over one fifth of the schools offering dance attests to progress on the part of dance educators.

Facilities for Dance

Question five sought information on the availability and adequacy of facilities for dance instruction. The resulting data appear in Table 4.5.

Table 4.5
Facilities for Dance (33)

Facility	*Available (Number)*	*Adequate (Percent)*
Dance Studio	2	100.0
Gymnasium	28	92.6
Multipurpose Room	17	76.5
Classroom	10	77.8
Auditorium/Theatre	14	64.3
Lockers	17	76.9

Teacher Certification

Question 6 posed two queries: (a) Does your state require that dance teachers have a teaching certificate? (b) Does your state offer teacher certification in dance? The data support the following conclusions: (a) according to 29 respondents, 12 (41.4%) teach in states that require dance teachers to have a teaching certificate; and (b) according to 24 respondents, nine (37.5%) teach in states that offer teacher certification in dance.

Evaluation of Student Progress in Dance

Question 7 sought dance educators' opinions of the relative importance of five criteria often used in evaluating student progress in the dance program. Table 4.6 shows by percentages the level of importance assigned to each criterion by 29 dance educators.

Table 4.6
Criteria for Evaluation of Student Progress (Percent)

Criterion	*Essential*	*Very Important*	*Somewhat Important*	*Not too Important*	*Not Important*
Artistic sensitivity	13.8	17.2	37.9	17.2	13.8
Choreographic Ability	13.8	6.9	31.0	31.0	17.2
Dance Technique	17.9	17.9	46.4	14.3	3.6
Understanding vocabulary and concepts	20.7	24.1	41.4	10.3	3.4
Effort	55.2	24.1	6.9	13.8	—

Analysis of the data reveals the relative importance of these five criteria as viewed by dance educators:

a. Dance educators assign effort the highest level of importance; 55.2 percent consider effort an essential criterion; not one considers it unimportant.

b. Understanding vocabulary and concepts is considered the second most important criterion; 44.8 percent of the respondents consider it essential or very important with only 3.4 percent calling it unimportant.

c. Dance technique, third in level of importance, is considered essential or very important by 35.8 percent of the respondents; only 3.6 percent rate it low in importance.

d. Dance teachers in large middle schools appear to have less consensus about the relative importance of these five criteria than their counterparts in secondary schools, 81.6 percent of whom consider effort an essential criterion; 71.1 percent of that group consider understanding vocabulary and concepts "essential" or "very important."

Evaluative Procedures

Question 8 was designed to determine the procedures dance educators use in evaluating student progress in dance. Table 4.7 shows the percentage of 41 respondents who use each of the procedures cited in the question.

Table 4.7
Evaluative Procedures Used

Procedure	*Percentage of Teachers*
Instructor Evaluation	90.0
Skill Tests	50.0
Attendance	53.3
Written Tests	33.3
Peer Evaluation	30.0
Performance Juries	26.7

In the evaluation of student progress in dance, large middle school teachers use instructor evaluation most frequently.

Funding

One question requested an estimate of the amount of funds budgeted for the dance program during the 1989-90 school year not including teachers' salaries. Responses were received from 28 schools.

Table 4.8 Funds Budgeted for Dance (28) (Dollars)		
Mean	*Median*	*Range*
$106.00	—	$0-$1,000 (1)

(1) 15 of 28 schools budgeted zero dollars; one school budgeted 1,000 dollars.

Teachers of Dance

The questionnaire closed with a series of queries seeking demographic and professional data about dance teachers.The data resulting from these queries appear in Table 4.9

Table 4.9 Dance Teachers (41) (Percent)		
State certified to teach dance		16.7
Certified in other subjects		96.7
Recommend teaching dance as a career		50.0
Plan to continue teaching five years		95.0
*Other subjects in which dance teachers are certified include health/physical education 89.5%; education 23.7%; music 18.7%; drama 4.5%; and speech 4.5%.		
Undergraduate Major and Minor	**Major**	**Minor**
Music	12.5	11.1
Art	—	3.7
Dance	3.1	7.4
Drama	3.1	—
Fine Arts	—	3.7
Physical/Health Education	68.8	22.2
English	—	7.4
Education	9.4	7.4
Speech	—	3.7
Other	3.1	33.3
Highest Academic Degree		
Bachelor's	43.8	
Master's	56.3	
Gender		
Female	81.2	
Male	18.8	
Ethnic Group		
American Indian/Inuit	3.3	
Black	3.3	
Hispanic	6.7	
White	86.7	

Table 4.10 Teaching Experience: Age (Years)			
	Mean	*Median*	*Range*
Teaching Experience			
Dance	11.6	10.0	1-31
Other subjects	10.7	10.0	1-31
Age	45.0	42.0	24-65

These data provide a basis for describing a profile of the typical dance teacher in a large middle school. The teacher is female; is certified to teach physical education; might or might not recommend teaching dance as a career; plans to continue teaching for five more years; holds a master's degree; is White; had an undergraduate major in physical/health education; has 11.6 years of experience teaching dance and 10.7 years teaching other subjects and is 45 years of age.

Drama/Theatre

This report on drama/theatre programs in large middle schools is based on responses from 58 schools that reported having such a program.

The Offering in Drama/Theatre

Credit Courses in Drama/Theatre

Responses to a question regarding credit courses in drama/theatre offered during the 1988-89 school year generated 57 responses. Of those 57 schools, 28 (49.1%) offered credit courses during that year.

Number of Courses

A query regarding the number of drama/theatre courses offered resulted in the data appearing in Table 5.1.

Table 5.1 Courses in Drama/Theatre (Number)			
Mean	*Median*	*Mode*	*Range*
2.9	2.0	1.0	0-10

Twenty-nine schools offered no credit course and two offered 10 courses. In 51.8 percent of the schools, the drama/theatre offering consisted of from one to five courses. Single schools reported six, seven, eight, nine and ten courses. The majority of large middle schools with drama/theatre programs (52.4%) offered one or two courses; several schools offered an impressive number of courses.

Total Enrollment in Drama/Theatre Courses

Responses from 27 schools produced the data appearing in Table 5.2.

Table 5.2
Total Enrollment: Drama/Theatre Courses (Number)

Mean	*Median*	*Range*
152.3	90.0	0-750

A query regarding the number of credits from these courses that may be used to fulfill graduation requirements resulted in the data appearing in Table 5.3.

Table 5.3
Credits Toward Graduation Requirements (Number)

Mean	*Median*	*Mode*
2.6	1.0	1.0

The Drama/Theatre Program Offering

Question 2 sought data on: (a) subjects taught; (b) whether the subject is taught in a separate course, or (c) as part of a course. The data accumulated from 58 respondents appear in Table 5.4.

Table 5.4
Subjects Taught in Drama/Theatre (Percent)

Subject	*Taught*	*Separate Course*	*Part of a Course*
Acting	67.2	0.0	100.0
Creative Dramatics	58.6	0.0	100.0
Improvisation	62.1	3.1	96.9
Pantomime/Mime	60.3	6.3	93.7
Puppetry	17.2	10.0	90.0
Childrens Theatre	29.3	0.0	100.0
Directing	35.1	5.6	94.4
Playwriting	28.1	7.1	92.9
Technical Theatre	43.9	0.0	100.0
Theatre History	42.1	4.2	95.8
Dramatic Literature	56.9	3.2	96.8
Radio/Television/Film	37.5	20.0	80.0

The range of subjects taught in drama/theatre programs is impressive in its breadth. The subjects most often included in drama/theatre programs are acting

(67.2%), improvisation (62.1%) and pantomime/mime (60.3%). In a vast majority of schools in the sample these subjects are part of a course.

Offering a subject in a separate course is very rare and probably takes place only in schools with highly developed drama/theatre programs. Subjects most frequently offered in a separate course are puppetry and radio/television/film.

Who Teaches Drama/Theatre?

Question 3 sought information on the type of teacher who teaches drama/theatre.

Table 5.5
Who Teaches Drama/Theatre?

Type of Teacher	*Percent of Schools*
Certified classroom teacher	41.1
Certified teacher with course work in drama/theatre	53.6
Certified drama/theatre specialist	35.7
Other	8.9

Certified drama/theatre specialists are not yet dominant in teaching the subject in large middle schools. While such certification is not yet as common as certification of specialists in music and art, the direction appears highly positive for this profession.

Curricular Status of Drama/Theatre Productions

It was of interest to the profession to determine the curricular status of drama/theatre productions. Table 5.6 shows data secured by a query on this topic.

Table 5.6
Productions: Curricular Status

Status	*Percentage*
Curricular-separate course	21.4
Curricular-part of a course	44.4
Extracurricular	85.5

Drama/theatre productions most frequently represent an extracurricular activity, but production often takes place as part of the content of a drama/theatre course, more rarely in a separate course.

Question 5 was designed to determine the number of productions presented during the 1988-89 school year, the number of performances and the number of

students participating. Table 5.7 shows the data secured from 87 responding schools.

Table 5.7
Drama/Theatre Productions 1988-89

Production	*Presented (Percent)*	*# of Productions*		*# of Performances*		*# of Students*	
		Mean	*Range*	*Mean*	*Range*	*Mean*	*Range*
Play	62.5	2.6	1-10	3.9	1-30	46.3	12-170
Musical	55.4	1.7	1-8	2.9	1-15	68.3	25-170
Variety/Talent Show	37.5	2.0	1-12	3.3	1-20	65.9	12-300
Dramatic Reading	19.6	3.0	1-12	2.4	1-12	43.6	12-94

Plays and musicals dominate the drama/theatre production schedule in large middle schools; variety/talent shows involve larger numbers of students.

Facilities

A question about the adequacy of facilities for drama/theatre produced the data appearing in Table 5.8.

Table 5.8
Drama/Theatre Facilities (Percent)

Facility	*Adequate*	*Inadequate*	*Absent*
Drama/Theatre Classroom	28.1	29.8	42.1
Auditorium Stage	60.3	27.6	12.1
Workshop Space	31.6	22.8	45.6
Storage Space	31.6	45.6	22.8

These data are truly alarming. Over two thirds of the schools lack adequate classrooms, workshop space and storage space. Special classrooms and storage space, both essential to a drama/theatre program, are absent in almost half of the schools responding.

Festival/Contest Participation

Of 57 responding schools, only nine (15.8%) have participated in a state or regional drama/theatre festival/contest during the past two years.

Drama/Theatre Student Organization

Of 57 responding schools, 26 (45.6%) have a drama/theatre student organization.

Ethnic Makeup - Drama/Theatre Participants

A question regarding the ethnic makeup of participants in elective drama/theatre classes generated the data shown in Table 5.9.

Table 5.9
Ethnic Groups: Total Schools vs. Drama/Theatre (Mean Percent)

Ethnic	*Total School Population*	*Drama/Theatre Participants*
American Indian/Inuit	0.9	6.2
Asian/Pacific Islander	2.5	3.0
Black not of Hispanic origin	11.4	9.2
Hispanic	9.8	9.4
White not of Hispanic origin	75.4	78.1

The data in Table 5.9 indicate that White and Asian students are proportionately over-represented in elective drama/theatre activties and classes. American Indian students are under-represented by a ratio of one to four. Blacks and Hispanics are also under- represented.

Department Locus for Drama/Theatre Productions

The purpose of question 10 was to determine the department(s) subject areas in which drama/theatre production takes place. The question generated the data shown in Table 5.10.

Table 5.10
Departmental Locus: Drama/Theatre Productions (56)

Department	*Number of Schools*	*Percentage of Schools*
Drama/Theatre	28	50.0
Music	7	12.5
English	17	30.4
Language Arts	11	19.6
Speech	10	17.9
Integrated Arts	6	10.7
Humanities	1	1.8

It appears that in many large middle schools departments other than drama/theatre prepare and present drama/theatre productions. In addition to drama/theatre, the departments frequently involved include English, language arts and speech.

Formal Collaboration

Theatre educators expressed special interest in knowing the extent to which *formal* collaboration exists between drama/theatre departments and other departments.

Table 5.11
Collaboration: Drama/Theatre and Other Departments (57)

Department	*Number of Schools*	*Percentage of Schools*
Music	29	50.9
Visual Art	14	24.6
Speech	12	21.1
Dance	6	10.5
Vocational Training	6	10.5
English	1	0.2

Frequent presentation of musicals undoubtedly accounts for the high percentage of schools in which there is formal collaboration between drama/theatre and music.

Required Certification

Full-time Teachers. Thirty of the 47 schools (63.8%) that responded to a question reqarding required certification for full-time drama/theatre pteachers are loated in states that have such a requirement.

Part-time Teachers. Eighteen of 46 schools (39.1%) are located in states that require certification for part-time drama/theatre teachers.

Funding

The final question on the drama/theatre program sought data on funding for the 1989-90 school year. Data on funding the drama/theatre program and the percentage of funds that come from fund-raising efforts appear in Tables 5.12 and 5.13.

Table 5.12
Funding (Dollars)

Mean	*Median*	*Mode*	*Range*
$1,043.00	$300	$500	$0-$15,000

Zero funding was reported by 33.3 percent of the respondents while 17 schools (37.3%) budgeted between 100 and 500 dollars. Three schools budgeted 1,000 dollars; one school budgeted 10,000 dollars and another, 15,000.

Table 5.13 Percent from Fund Raising			
Mean	*Median*	*Mode*	*Range*
31.3	——	0.0	0-100

In 22.2 percent of the schools, drama/theatre departments must obtain 100 percent of their funding through box-office receipts and other fund-raising efforts, but 61.1 percent of the schools do not depend on fund raising at all.

Drama/Theatre Teachers

The final question in the drama/theatre section sought demographic and academic information from drama/theatre teachers. The resulting data appear in Table 5.14 and 5.15.

Table 5.14 Drama/Theatre Teachers (92) (Percent)		
Certified to teach drama/theatre		40.4
Certified to teach other subjects		91.2
Recommend teaching drama/theatre as a career		86.5
Highest Academic Degree		
Associate	1.9	
Bachelor's	42.6	
Master's	51.9	
Doctorate	1.9	
Other	1.9	
Gender		
Female	76.4	
Male	23.6	
Ethnic Group		
Black	5.5	
Hispanic	7.3	
White	87.3	
Undergraduate Major and Minor	**Major**	**Minor**
Music	20.8	9.3
Drama	20.8	25.6
Fine Arts	3.8	2.3
English	17.0	16.3
Speech	13.2	4.7
Education	11.3	14.0
Art	1.9	9.3
Physical/Health Education	3.8	2.3
Other	7.5	6.7

Table 5.15
Teaching Experience: Age (Years)

	Mean	*Median*	*Range*
Drama/Theatre	8.7	7.0	1-30
Other Subjects	8.8	8.0	1-27
Age	44.0	43.0	21-71

These data provide a basis for describing a profile of the typical drama/theatre teacher in a large middle school. The teacher is likely to be female; is certified to teach both drama/theatre and English; would recommend teaching drama/theatre as a career; plans to continue teaching for five more years; holds a master's degree; is White; had an undergraduate major in drama/theatre or music and a minor in drama or English; has 8.7 years of experience teaching drama/theatre and 8.8 years teaching other subjects and is 44 years of age.

CHAPTER V
Small Secondary Schools (< 999)

This report presents data extracted from 259 questionnaires returned by principals of small secondary schools. This represents a return rate of 63.0 percent.

The report begins with a section of general information about the schools and their arts education programs. Subsequent sections of the report contain data on the music education program, the art education program, the dance education program and the drama/theatre education program.

General Information

Student Enrollment

Table 1.1 presents data from reports submitted by 240 schools. It shows for each grade from grade 6 through grade 12 the range in number of students enrolled, the mean enrollment and the number of schools that include each of the grades.

Table 1.1
Student Enrollment (Number)

Grade	*Range*	*Mean*	*# of Schools*
Six	2–230	41.5	79
Seven	1–225	54.6	132
Eight	3–280	55.1	135
Nine	1–449	91.5	235
Ten	1–550	87.5	240
Eleven	1–500	82.2	239
Twelve	1–450	81.0	237

These data appear to reflect the trend toward four-year high schools. The grade configurations in small secondary schools differ greatly from those in large secondary schools which consist almost entirely of grades 9 through 12.

Ethnic Makeup of the Student Body

Table 1.2 presents data regarding the ethnic makeup of the student body in 240 of the small secondary schools in the sample.

Table 1.2
Ethnic Makeup of the Student Body (Percent)

Ethnic Group	*Range*	*Mean*	*None*	*50%+*
American Indian/Inuit	0–100	3.6	78.5	2.9
Asian/Pacific Islander	0–88	1.3	71.1	.8
Black not of Hispanic origin	0–100	7.0	57.9	2.9
Hispanic	0–97	5.6	53.7	3.3
White not of Hispanic origin	0–100	83.0	1.7	87.6

District Arts Administrator

The presence of one or more arts administrators in a school system is often considered a positive factor in the development of arts education programs. The percentage of small secondary schools in districts having arts administrators with titles in frequent use appear in Table 1.3.

Table 1.3
Arts Administrators

Position	*Number*	*Percentage*
Director/Coordinator of Music	40	16.3
Supervisor of Music	22	9.0
Director of Fine Arts	21	8.1
Director/Coordinator of Visual Art	15	6.1
Supervisor of Visual Art	15	6.1
None	159	64.9

Districts of which small secondary schools are a part have arts administrators much less frequently than is the case of large secondary schools, 73 percent of which reported the presence of at least one arts administrator. The position reported most frequently in this sample of schools is Director/Coordinator of Music.

Outside Consultants

Only 34 (13.7%) of the small secondary schools in the sample have engaged an outside consultant during the past two years to assist arts educators in program development or research.

Related/Integrated Arts Course

Related/Integrated arts courses are offered in a smaller percentage of small secondary schools (41.0%) than in large ones (44.5%).

A question regarding the arts included in related/integrated arts courses elicited 104 responses.

Table 1.4 shows in order of frequency of inclusion the list of arts and the number and percentage of schools that include each art.

Table 1.4
Related Arts: Arts Included

Art	*Frequency (Number)*	*Percent*
Music	81	77.9
Visual Art	75	72.1
Drama/Theatre	71	68.3
Creative Writing	52	50.0
Media Studies	29	27.9
Industrial Design	39	37.5
Graphic Design	38	36.5
Architecture	26	25.0
Dance	12	11.5

As is true in large secondary schools, music, visual art, and drama/theatre are the arts most frequently included in related/integrated arts courses; dance is included least often in small secondary schools as in large ones.

It is notable, however, that "applied" arts including graphic design, industrial design, media studies and architecture are included with impressive frequency and that creative writing is included in one-half of the related/integrated arts courses in small secondary schools.

Class for Gifted/Talented Students

Responses from 240 schools produced the data appearing in Table 1.5.

Table 1.5
Class for Gifted/Talented Students

Art	*Percent*
Music	14.1
Visual Art	16.5
Drama/Theatre	7.3
Dance	2.4

Visual art educators are more prone to offering classes for gifted/talented students than educators in the other arts, but the percentage of small secondary schools offering such classes is significantly lower than that which pertains in large ones.

Parental Support for Arts Education

A query regarding the level of parental support for the arts produced the data appearing in Table 1.6.

Table 1.6
Parental Support for Arts Education (Percent)

Level of Support	*Music*	*Art*	*Dance*	*Drama/Theatre*
Strong	39.8	6.8	.8	14.6
Moderate	44.2	44.6	4.8	36.2
Little	8.0	29.7	9.7	18.3
None	.4	3.6	4.4	2.0
Not offered	7.6	15.3	80.2	28.9

Music has the highest level of parental support among the arts; dance, the lowest. The strength of parental support for music in comparison with that for the other arts becomes even more apparent if one sums the percentages of "strong" and "moderate" support: music 84.0%; art 51.4%; drama/theatre 50.8% and dance 5.6%.

Modes of Parental Support

A query regarding the ways in which parental support for arts education is manifested produced the data appearing in Table 1.7.

Table 1.7
Modes of Parental Support

Mode	*Percent*
Monetary contributions	31.8
Fund raising	67.4
Reinforcing teachers	58.7

As in large secondary schools, parents most frequently manifest their support of arts education in small schools by reinforcing students and participating in fund raising. They more rarely make monetary contributions.

Financial Support for Arts Education

It was considered important to determine principals' perceptions as to whether financial support for arts education programs has increased, decreased or remained stable during the past five years. Data related to that question appear in Table 1.8.

Table 1.8 Financial Support Past Five Years (Percent)				
Support:	*Music*	*Art*	*Dance*	*Drama/Theatre*
Increased	40.7	23.3	2.9	19.0
Decreased	6.9	7.3	1.2	5.4
Remained stable	43.5	51.0	9.8	42.1
Did not exist	8.9	18.4	86.1	33.5

It should be heartening to arts educators that funding has increased impressively for music in 40.7 percent of the schools; visual art in 23.3 percent and drama/theatre in 19 percent.

The low percentages of schools reporting decreased funding bode well for arts education. Support for dance is minimal, with 86.1 percent of small secondary schools offering no financial support.

Enriching the Arts Education Program

The questionnaire included two questions regarding efforts to enrich the arts education program: field trips to arts events and visiting artists and performers. Information on this topic is presented in Tables 1.9 and 1.10.

Field Trips to Arts Events

Table 1.9 presents data pertaining to the number of school-sponsored field trips to arts events during the 1988-89 school year and the range in the number of students participating.

Table 1.9 Arts Field Trips					
Type of Trip	*# of Schools*	*Number of Trips*			*# of Students (Range)*
		Mean	*Mode*	*Range*	
Museum Visit	127	1.6	1	0–16	3–250
Live Drama	145	1.8	1	0–16	3–360
Dance Performance	25	1.1	1	0–12	9–250
Music Performance	119	1.7	1	0–16	4–500

Students in well over fifty percent of the schools in the sample had opportunities for two types of arts field trips during the 1988-89 school year: drama/theatre 59.5 percent, and museums 51.7 percent. 48.6 percent of the responding schools sponsored field trips to music performances.

The upper limit in number of students for all of the four arts was reported by one school.

Visiting Artists

Data on the frequency of visits by representatives of the four arts appear in Table 1.10.

Table 1.10
Visiting Artists Frequency (Percent)

Visitors	*Never*	*12 times*	*34 times*	*5+ times*
Musicians	24.7	32.6	28.5	14.2
Artists	55.5	30.3	10.9	3.4
Dancers	78.1	18.0	2.6	1.3
Actors	52.8	30.9	14.2	2.1

The data in Table 1.10 establish that musicians are the most frequent visitors to small secondary schools; dancers the least frequent. It is notable that more than 50 percent of small schools had no visiting artists, dancers or actors during the 1988–89 school year. Dance again is most neglected.

Responses to the two questions on field trips and visiting artists establish that small secondary schools use these two means of enriching the arts education program less frequently than large ones.

Fine Arts Requirements

Responses to the question concerning the requirement of a course in fine arts for graduation from secondary school produced the data in Table 1.11.

Table 1.11
Fine Arts Requirement

Number of Semesters Required	*Percent*
Zero	56.0
One	12.3
Two	28.8
Three	.4
Four	2.1
Six	.4

More than half (56.0%) of the small schools in the sample require no courses in fine arts. Among schools that do have such a requirement, the mode is to require two semesters of such courses.

The second part of this question sought information regarding the courses used to satisfy the requirement. Responses to this part of the question establish that, in all schools requiring one or more courses in fine arts for graduation, music, visual art, dance and drama/theatre may be used to satisfy the requirement.

Other subjects that may be used to satisfy the requirement are foreign language in four schools; vocational/industrial arts in nine schools and speech/English in seven schools.

State Requirement for Fine Arts

The final question in the general section asked whether the state in which the school is located requires courses in fine arts for graduation from high school. According to responses to this question, 37.9 percent of the schools in the sample are located in states that require courses in fine arts.

Music

This report on music programs in small secondary schools is based on responses from 217 schools that reported having such programs.

The Offering in Music

The questionnaire began with a request for detailed information about the offering in music. The resulting data appear in Table 2.1. In examining the data the reader should be cognizant of the fact that the number of respondents varied among the various aspects of the question. While 217 respondents answered the query regarding the offering of each performance group or music class, the number of responses to other facets of the question ranged between 6 and 177. The number of responses appears in parenthesis after the percentage shown for each facet of the question.

Examination of Table 2.1 provides a basis for the following conclusions:

a. Concert band and mixed chorus are the performance groups most frequently offered in small secondary schools, but their absence in 12.4 and 33.2 percent respectively of the schools is regrettable.

b. Jazz band, second band, select choir, madrigal group, swing/jazz choir, boys chorus and string orchestra are offered much less frequently in small secondary schools than in large ones. On the other hand, beginning instruments and general music are offered more frequently in small schools.

c. Fewer than ten percent of small secondary schools offer any type of string group, related arts, music history, class piano or class voice.

d. A highly positive development lies in the offering of beginning instruments by 49.8 percent of small schools.

e. Although enrollment has tended to remain stable in most of the offering over the past three years, significant decreases have occurred in 25 percent or more of schools in the following offerings: general music, related arts, music appreciation, music history, concert band, select choir and string orchestra.

f. Schools are generous in granting credit toward graduation for concert band, second band, marching band, select choir, mixed chorus, girls chorus, orchestra, related arts, music appreciation and music history.

Table 2.1
Performance Groups: Music Classes (Percent)

Group	*Offer*	*Student Enrollment*			*Graduation Credit*
		Increased	*Decreased*	*Stable*	
Concert Band	87.6 (217)	40.7	33.3	26.0 (177)	95.6 (183)
Second Band	14.7 (217)	46.4	21.4	32.1 (28)	80.0 (30)
Marching Band	69.6 (217)	39.7	32.6	27.7 (141)	78.8 (137)
Jazz Band	47.5 (217)	28.6	22.0	49.5 (91)	28.4 (95)
Wind Ensemble	24.9 (217)	30.2	7.0	62.8 (43)	26.5 (49)
Select Choir	27.2 (217)	25.5	30.9	43.6 (55)	70.4 (54)
Mixed Chorus	66.8 (217)	37.5	23.5	39.0 (136)	89.1 (137)
Boys Chorus	9.2 (217)	44.4	22.2	33.3 (18)	62.5 (16)
Girls Chorus	19.4 (217)	35.0	22.5	42.5 (40)	84.2 (38)
Swing/Jazz Choir	24.4 (217)	26.5	20.4	53.1 (49)	22.4 (49)
Madrigal Group	7.4 (217)	7.1	7.1	85.7 (14)	20.0 (15)
String Orchestra	5.5 (217)	33.3	25.0	41.7 (12)	91.7 (12)
Full Orchestra	3.2 (217)	33.3	16.7	50.0 (6)	85.7 (7)
String Ensembles	2.8 (217)	——	16.7	83.3 (5)	40.0 (5)
Beginning Instr.	49.8 (217)	51.6	11.0	37.4 (91)	45.2 (84)
General Music	35.5 (217)	28.6	12.7	58.7 (63)	56.3 (64)
Related Arts	4.7 (215)	25.0	——	75.0 (8)	87.5 (8)
Music Appreciation	14.7 (217)	36.0	28.0	36.0 (25)	84.6 (26)
Music History	11.1 (217)	28.6	28.6	42.9 (21)	90.0 (20)
Class Piano	4.6 (217)	14.3	14.3	71.4 (7)	62.5 (8)
Class Voice	6.9 (217)	23.1	7.7	69.2 (13)	58.3 (12)

Academic Courses

In view of recent trends in the reform of secondary education, gathering information about the offering of academic courses in music that carry full credit was deemed important.

It was the intent of question 2 to determine: (a) what academic courses are offered; (b) whether a written curriculum exists; (c) whether a textbook is used; and (d) the length of the courses in semesters. The resulting data appear in Table 2.2. As in Table 2.1, the number of respondents to each facet of the question appears after the percentage.

Table 2.2
Academic Music Course Offering (Percent)

Course	*Offer*	*Written Curriculum*	*Text Used*	*Length in Semesters*		
				One	*Two*	*<One (# of schools)*
Basic Musicianship	7.4 (217)	78.6 (15)	53.3 (15)	13.3	73.3 (15)	13.3 (15)
General Music	23.5 (217)	80.4 (46)	55.1 (46)	34.8	45.7 (46)	19.6 (46)
Music History	12.0 (216)	62.5 (24)	64.0 (24)	54.2	29.2 (24)	16.7 (24)
Music Theory	19.8 (217)	62.5 (40)	72.5 (40)	30.0	60.0 (40)	10.0 (40)
Music Appreciation	13.0 (216)	66.7 (25)	64.0 (25)	44.0	32.0 (25)	24.0 (25)
Related Arts	3.3 (215)	83.3 (6)	40.0 (5)	40.0	0.0 (5)	0.0 (5)

The mode in small secondary schools is to offer few academic courses in music. A query regarding the percentage of students not enrolled in an academic music course produced data that will not please music educators. Of the 195 schools responding to the question, 115 (59.0%) reported none of their student body enrolled in such classes. In 25 schools (12.8%) all students were enrolled in one or more academic music courses. In 84.1 percent of the schools reporting, ten or less percent of students were enrolled in academic music classes. Academic music classes clearly are attracting only small numbers of students in small secondary schools.

Evaluative Procedures

In response to a question regarding evaluative procedures used in academic music courses the following percentages of respondents reported the use of:

standardized tests	13.6%
teacher-made tests	95.7%
essay examinations	37.3%
assigned written work	81.6%
oral presentations	44.0%
rating scales	47.2%

Music teachers employ the full gamut of evaluation procedures appropriate for academic music courses with emphasis on teacher-made tests and assigned written work.

Summer Music Programs

a. Of 217 schools responding to a question about summer music programs, 38.7 percent reported having such a program.

b. The summer music programs include: marching band 76.5%, beginning instrumental instruction 50.6%; other music classes or activities 37.8%. Marching band clearly dominates summer music offerings.

Music Requirement

a. Of 214 schools responding, only 38 (17.8%) require a music course for graduation, a slightly higher percentage than in large secondary schools (14.7%).

b. Of the schools having such a requirement, 45.9 percent require one semester; 48.6 percent require two semesters and two schools require four semesters.

Ethnic Makeup of Performance Groups

Tables 2.3 and 2.4 present data on the ethnic makeup of performance groups.

Table 2.3
Ethnic Makeup: Instrumental Groups (Percent)

Ethnic Group	*Range*	*Mean*	*Mode*	*None*	*50%+*
American Indian/Inuit	0–94	1.6	0.0	91.3	1.4
Asian/Pacific Islander	0–95	1.3	0.0	83.1	1.0
Black not of Hispanic origin	0–100	5.5	0.0	65.7	2.4
Hispanic	0–95	3.9	0.0	76.3	2.4
White not of Hispanic origin	0–100	87.0	90.0	1.1	89.3

Table 2.4
Ethnic Makeup: Vocal Groups (Percent)

Ethnic Group	*Range*	*Mean*	*Mode*	*None*	*50%+*
American Indian/Inuit	0–90	1.6	0.0	91.7	1.8
Asian/Pacific Islander	0–18	.4	0.0	87.3	0.0
Black not of Hispanic origin	0–100	7.5	0.0	70.2	5.5
Hispanic	0–92	2.5	0.0	73.5	.6
White not of Hispanic origin	1–100	88.0	99.0	1.7	89.5

Examination of Tables 2.3 and 2.4 reveals that:

a. The mean percentage of Asian/Pacific Islander students is higher in instrumental groups than in vocal groups (1.3% vs. 0.4%).

b. The mean percentage of Black students is higher in vocal groups (7.5% vs. 5.5%).

c. The mean percentage of Hispanic students is higher in instrumental groups (3.9% vs. 2.5%).

d. The mean percentage of White students is only slightly higher in vocal groups (87.0% vs. 88.0%).

To establish the extent to which any ethnic group is proportionately over or underrepresented in vocal and instrumental performance groups, the mean percentages of each ethnic group in the total school population, instrumental performance groups and vocal performance groups are compared in Table 2.5.

Table 2.5
Ethnic Representation (Mean Percent)

Ethnic Group	*Population*		
	Total School	*Instrumental Performance Groups*	*Vocal Performance Groups*
American Indian/Inuit	3.6	1.6	1.6
Asian/Pacific Islander	1.3	1.3	.4
Black not of Hispanic origin	7.0	5.5	7.5
Hispanic	5.6	3.9	2.5
White not of Hispanic origin	83.0	87.0	88.0

Examination of the data in Table 2.5 provide a basis for the following conclusions:

a. American Indian/Inuit students are grossly underrepresented in both types of performing groups.

b. Asian students are grossly underrepresented in vocal groups.

c. Black students are somewhat underrepresented in instrumental groups and overrepresented in vocal groups.

d. Hispanic students are grossly underrepresented in both vocal groups and instrumental groups.

e. White students are overrepresented in both types of performance groups.

Instructional Equipment and Materials

One question sought opinions regarding the adequacy of supplies of equipment and materials used in a music program. The data appear in Table 2.6.

Analysis of the data in Table 2.6 reveals that:

a. Items present in more than 90 percent of the schools include: pianos, record players, tape recorders, band instruments, band music and choral music.

b. Items absent in more than 40 percent of the schools include: computers and music software, recorders, fretted instruments, orchestral instruments, orchestral music, general music series, concert shells and synthesizers.

c. "Inadequate" and "Absent" combined characterize supplies of computers and music software (76.4%); fretted instruments (74.8%), general music series, (69.8%); books about music, (68.7%); and concert shells (60.7%).

Conclusion: Music educators should not be sanguine about the adequacy of supplies of instructional equipment and materials needed for a music program.

Table 2.6
Instructional Equipment and Materials (Percent)

Item	*Adequate*	*Inadequate*	*Absent*
Pianos	85.4	12.7	1.9
Record players	69.5	26.3	4.2
Tape Recorders	66.5	27.9	5.6
Computers and Music Software	23.6	28.3	48.1
Recorders	43.1	10.0	46.9
Rhythm Instruments	55.7	24.1	20.3
Fretted Instruments	25.2	20.5	54.3
Tuned Mallet Instruments	50.5	30.7	18.9
Orchestral Instruments	13.9	13.0	73.1
Band Instruments	59.5	33.5	7.0
Record/Tape Library	23.8	53.3	22.9
Choral Music	61.6	28.4	10.0
Band Music	74.8	20.1	5.1
Orchestral Music	12.1	6.5	81.4
General Music Series	30.2	25.0	44.8
Books About Music	31.3	57.0	11.7
Portable Risers	55.6	19.2	25.2
Concert Shell	17.8	6.5	54.2
Synthesizer	39.3	6.5	54.2
Electronic Tuning Device	64.7	11.6	23.7

Number of Music Teachers (FTE)

a. The mode in small secondary schools (61.3%) is to have one full time instrumental music specialist; the mean number is .9 FTE; only 7.4 percent have no instrumental specialist.

   Among those schools having an instrumental specialist (92.6%), 27 percent have less than one FTE; 40 percent of the schools have between one and three FTE instrumental specialists; one school has four instrumental specialists and one school, five.

b. The situation with regard to choral specialists is alarming. Though the mode (69%) is to have one choral specialist and the mean FTE is .7, 30.5 percent of the schools have no choral specialist and 51.7 percent have less than one FTE; only 17.0 percent have between one and three FTE choral specialists; one school has five. The data unfortunately establish that choral specialists are significantly less numerous in small secondary schools than instrumental specialists.

Change in the Number of Music Teachers

During the past five years the number of music teachers has increased in 11.2 percent of the schools, decreased in 14.0 percent and remained stable in almost three fourths of the schools reporting (74.8%).

Performance Groups

One question sought information about the presence of performance groups, the number of rehearsals each week, the number of performances each year, participation in contests and the number of students participating. The resulting data appear in Table 2.7.

Table 2.7
Performance Groups (217)

Group	*Have (Percent)*	*# of Rehearsals*		*# of Performances Each Year*		*Participate in Contests (Percent)*	*# of Students (Mean)*
		Mean	*Mode*	*Mean*	*Mode*		
Select Choir	27.6	3.6	5	6.2	3	68.3	26.0
Mixed Chorus	66.8	4.2	5	4.3	3	56.5	34.1
Girls Chorus	19.8	3.4	5	3.4	2	75.0	23.6
Boys Chorus	8.8	2.3	2	5.7	4	66.7	16.2
Concert Band	86.2	4.6	5	6.5	3	76.0	41.7
Second Band	16.1	4.2	5	4.6	2	33.3	37.1
Marching Band	69.6	4.8	5	10.5	10	64.8	56.7
Jazz Band	45.2	2.3	1	4.9	4	51.6	18.2
Swing/Jazz Choir	23.0	2.2	1	6.7	3	62.2	18.2
Madrigal Group	7.4	2.3	1	5.6	2	62.5	14.3
Full Orchestra	3.7	2.3	2	2.9	2	14.3	41.9
String Orchestra	6.0	3.8	5	4.4	3	66.7	22.3
Small Instr. En.	32.7	2.3	1	2.6	2	81.0	19.7
Other	6.5	3.0	1	5.7	4	53.3	29.8

a. Concert band is by all odds the performance group most frequently offered in small secondary schools (86.2%). Marching band (69.6%) and mixed chorus (66.8%) are second and third in frequency.

b. Orchestras (3.7%) are extremely rare, as are madrigal groups (7.4%) and boys choruses (8.8%).

c. The mode is still for most major performance groups to rehearse five days a week despite increases in academic requirements.

d. Marching bands and jazz bands perform with much greater frequency than any other groups.

e. Contest participation is the norm for select chorus, mixed chorus, boys chorus, marching band, jazz band, swing/jazz choir, madrigal group, orchestra and small instrument ensemble.

f. All the data indicate that small secondary schools have gross deficiencies in choral and orchestral programs.

Participation in Performance Groups

In view of the increase in academic requirements for secondary school students in recent years, it was deemed important to determine whether the percentage of students participating in performance groups has increased, decreased or remained stable during the past five years.

Data resulting from a question on this issue appear in Table 2.8.

Table 2.8
Participation in Performance Groups (Percent)

Groups	*Increased*	*Decreased*	*Remained Stable*
Choir and Chorus	38.8	26.4	34.8
Concert Band	42.5	28.5	29.0
Marching Band	38.0	32.0	30.0
Orchestra	40.9	22.7	36.4

It is not welcome news that enrollment has decreased in choir, chorus, concert band and marching band in more than 25 percent of the schools in the sample. On the other hand, enrollment in choral groups has increased in 38.8 percent of the schools; enrollment in concert band has increased in 42.5 percent of the schools and marching band, in 38.0 percent.

It is notable that orchestra enrollment has increased in 40.9 percent of both small and large schools. Performance groups are more than holding their own in small secondary schools.

The conventional wisdom among music educators holds that student participation in performance groups has been affected adversely by limiting the number of periods in the school day and by the increase in academic requirements in American public schools. Interesting data emerged on these issues in response to questions 12 and 13.

Periods in the School Day

a. The number of periods reported ranges from two to ten. 70.0 percent of the reporting schools have six or seven periods each day (16.0 percent and 54.0% respectively). The mean number of periods is 6.9 compared with 6.0 in large secondary schools. Small secondary schools have almost one more period a day, on the average, than large schools.

b. The opinions of a vast majority of music educators in the sample (77.0%) hold that the number of periods does in truth limit participation in performance to a great extent (31.9%) or to some extent (45.1%).

Increase in Academic Requirements

a. An overwhelming percentage of respondents (86.7%) reported an increase in academic requirements during the past five years.

b. An even larger percentage (91.2%) rendered the opinion that the increase has served to limit participation in performance groups "to a great extent" (34.6%) or "to some extent" (56.6%).

Funding

The last question about the music program sought data on the eternal question funding. Data on estimated funding for the music program for the 1989-90 school year not including teachers salaries and on the percentage of the funds that come from fund-raising efforts of students and parents appear in Tables 2.9 and 2.10.

Table 2.9
Funding (1989-90)

Program	*Mean*	*Median*	*Mode*	*Range*
Band	$5,997	$3,450	$2,000	$0–$90,300
Orchestra	$1,071	——	$0	$0–$90,000
Choral	$1,505	$600	$0	$0–$30,000
Academic Music	$295	——	$0	$0–$8,500

While the amounts budgeted for performance groups may seem substantial, there is another side of the coin: 11.2 percent of schools in the sample budgeted no funds for band; 28.2 percent, no funds for choral organizations; 90.6 percent, no funds for orchestra and 79.5 percent, no funds for academic music.

Table 2.10
Percent from Fund raising

Program	*Mean*	*Range*	*None*
Band	24.1	0–100	51.3
Orchestra	.5	0–88	98.6
Choral	14.2	0–100	71.1
Academic Music	2.2	0–100	96.3

The percentage of music programs in small secondary schools forced to rely on fund raising for support is significantly lower than in large secondary schools where 62.4 percent of bands and 53.6 of choral groups must raise a portion of their funding, but it regrettable that almost half of the schools in this sample must raise a portion of the funding for band.

Conclusion: Music educators in small secondary schools have no reason to be sanguine about the level of funding of any aspect of the music program.

Music Teachers

The final question in the music section sought demographic and academic information from a choral specialist and an instrumental specialist in each school. The resulting data appear in Tables 2.11 and 2.12.

Table 2.11
Music Teachers (Percent)

	Choral Specialist	*Instrumental Specialist*
Plan to teach five more years	88.4	91.8
Are active role in community music	73.2	69.2
Receive salary differential	60.0	81.3
Are certified in subject other than music	18.8	19.5
Recommend teaching music as a career	83.1	85.6
Highest academic degree		
Bachelor's	64.0	59.1
Master's	36.0	39.2
Doctorate	—	1.6
Gender		
Female	54.4	23.4
Male	45.6	76.6

Table 2.12
Teaching Experience: Age (Years)

Specialization	*Mean*	*Median*	*Range*
Choral Specialist			
Age	36.0	36.0	22–64
Teaching experience	11.0	9.0	1–31
Instrumental Specialist			
Age	37.0	38.0	22–64
Teaching experience	11.4	10.0	1–35

The typical choral specialist in a small secondary school has a bachelor's degree; is not certified to teach subjects other than music; plays an active role in community music; receives a salary differential; would recommend teaching music as a career; is female; has had 11.0 years of experience teaching music and is 36 years of age.

The typical instrumental specialist has a bachelor's degree; is not certified to teach subjects other than music; plays an active role in community music; receives a salary differential; would recommend teaching music as a career; is male; has had 11.4 years of experience teaching music and is 37 years of age.

Visual Art

This report on visual art programs in small secondary schools is based on responses from 208 schools that reported having such programs.

The Offering in Visual Art

The first question in the visual art section sought information about the offering in visual art: (a) the subjects offered; (b) whether a separate course exists; (c) and (d) whether offered at an introductory or advanced level in multimedia courses and (e) the adequacy of instructional materials.

Table 3.1
Offering in Visual Art (Percent)

Subject	*a. Offer*	*b. Separate Course*	*Multimedia Course*		*e. Instructional Materials Adequate*
			c. Introductory Level	*d. Advanced Level*	
Drawing	98.1	25.8	96.5	78.0	91.3
Painting	95.7	24.0	93.2	76.8	80.7
Printmaking	81.7	9.9	91.4	60.9	66.9
Sculpture	76.0	19.7	92.1	69.0	61.5
Ceramics	76.4	27.5	92.1	69.2	80.7
Jewelry/Metals	29.3	13.6	83.9	59.6	60.0
Weaving/Fiber	48.6	8.3	94.8	45.7	57.1
Photography	36.7	63.2	72.2	52.1	79.7
Papermaking	22.3	4.7	71.4	59.0	62.5
Art History	84.1	8.4	95.2	57.7	70.6
Art Criticism	66.8	6.0	95.5	70.1	81.1
Basic Design	87.0	13.5	96.5	62.6	88.3
Batik	49.5	5.2	85.7	48.3	75.8
Enameling	25.0	100.0	84.0	51.2	78.7
Computer Art	18.8	16.7	75.0	47.2	66.7
Integrated Arts	14.1	42.9	88.5	48.0	73.9
Aesthetics	54.3	6.6	91.5	65.7	72.6
Graphic Design	65.2	19.8	87.1	59.7	65.8
Industrial Design	23.1	37.2	70.7	53.8	67.6

Percentages shown in columns b, c, d, and e are precentages of the schools that offer a given course. Thus, 95.7% of schools in the sample offer painting; 24.0% of 95.7% offer painting as a separate course; 93.2% of 95.7% offer it in an introductory level multimedia course, and 76.8% of 95.7% offer it in an advanced multimedia course.

Visual art education excels in providing students with learning experiences beyond those available in subjects involving production. On the other hand, art educators may rightly be concerned about the levels of adequacy in instructional materials. While materials for drawing are considered adequate by more than 90 percent of respondents, other percentages are much lower.

Art Requirement

One or more art courses are required in 62 (30.1%) of the schools reporting. Among the 62 schools with such a requirement, 15 (25.9%) require one semester of art; 39 schools (67.2%) require two semesters; three schools require four semesters and one school requires five semesters.

Written Curriculum

An impressive 81.4 percent of small secondary schools in the sample have a written curriculum that specifies instructional goals and student objectives for each visual art course.

Criteria for Evaluating Student Art Work

Question 4 asked respondents to place in rank order of importance five criteria often used in evaluating student art work.

The results of that ranking are shown in Table 3.2.

Table 3.2
Evaluative Criteria: Order of Importance (1 – Most Important; 5 – Least Important)

	Mean
Creativity	2.2
Student effort	2.3
Expressive/Aesthetic Quality	3.3
Compositional Quality	3.5
Technical Skill	3.6

In the opinions of respondents, creativity and student effort are the most important criteria for evaluating student art work.

Discipline Based Art Education (DBAE)

When asked to indicate the extent to which their teaching of art incorporates the DBAE concept, almost half the teachers (47.3%) circled "to a great extent"; 49.8 percent circled "to some extent"; and 2.9 percent circled "not at all." The concept of Discipline Based Art Education is being incorporated in almost all art programs in both small and large secondary schools.

Student Enrollment

Question 6 sought data on the number of students enrolled in general multi-media art courses and specialized art courses in the fall semester, 1989. The data appear in Table 3.3.

Table 3.3
Student Enrollment (Number)

	Mean	*Median*	*Range*
Multimedia Courses	70.0	53.0	0–480
Specialized Courses	20.6	——	0–250

Multimedia courses attract significantly more students than specialized courses. Only 4.5 percent of small secondary schools had no students enrolled in multimedia courses while 56.4 percent reported no students in specialized courses. The upper limit in the range of number of students in both types of course was reported by one school.

Time Allotted to Art Courses

The data on time allotment for art courses appear in Table 3.4.

Table 3.4
Time Allotment (Number)

	Weeks/Year		*Days/Week*		*Class Length (minutes)*	
	Mean	*Range*	*Mean*	*Range*	*Mean*	*Range*
Introductory Multimedia	31.0	1–52	4.6	1–5	48.7	20–250
Advanced Multimedia	24.5	4–52	3.6	1–5	48.1	15–250
Specialized Courses	22.5	6–42	2.1	1–5	46.0	40–110

Additional information on the amount of time allotted to art follows:

a. In only 21 schools do introductory multimedia courses last less than one semester.

b. The comparable figure for advanced multimedia courses is four.

c. In only three schools do specialized courses last less than one semester.

d. In all other schools all art courses are scheduled for one or two semesters.

Ethnic Makeup of Elective Art Classes

Art educators expressed the desire to know the extent to which the five ethnic groups are proportionately overrepresented or underrepresented in elective art classes and activities. Data pertinent to this question appear in Tables 3.5 and 3.6.

Table 3.5
Ethnic Makeup: Art Classes (Percent)

Ethnic Group	*Mean*	*Range*
American Indian/Inuit	3.4	0–100
Asian/Pacific Islander	1.2	0–96
Black not of Hispanic origin	4.8	0–85
Hispanic	5.3	0–93
White not of Hispanic origin	85.2	0–100

Table 3.6
Ethnic Makeup: Total School vs. Art Classes (Mean Percent)

	American Indian	*Asia*	*Black*	*Hispanic*	*White*
Total School Population	3.6	1.3	7.0	5.6	83.0
Population Elective Art Classes	3.4	1.2	4.8	5.3	85.2

Only Black students are proportionately underrepresented to a significant degree in elective art classes and activities.

Funding

One question was designed to determine the estimated amount of funds budgeted to support the visual art program during the 1989-90 school year not including teachers' salaries. Table 3.7 shows the resulting data.

Table 3.7
Funding (Dollars)

Mean	*Median*	*Mode*	*Range*
$2,940	$1,500	$2,000	$0–65,000

a. Among 208 schools only 3 budgeted zero dollars.

b. 34.2 percent budgeted 1,000 dollars or less.

c. 23.2 percent budgeted from 1,100 to 5,000 dollars.

d. 34.3 percent budgeted 10,000 to 30,000 dollars.

e. One school budgeted 60,000 dollars.

Art Teachers

A series of questions sought demographic and professional data about visual art teachers. One question asked art teachers what percentage of their instructional time they spend on five types of courses. Data resulting from this query appear in Table 3.8. Other data appear in Tables 3.9 and 3.10.

Table 3.8
Instructional Time (Percent)

Type of Course	*Mean*	*Median*	*Mode*	*Range*
Art History	11.4	10.0	10.0	0–60
Art Criticism	8.8	10.0	5.0	0–30
Aesthetics	9.7	10.0	5.0	0–50
Studio Activities	59.0	64.0	60.0	0–100
Non-Art Courses	9.8	—	—	0–100

It is notable that 71.6 percent of the respondents reported spending no time in teaching non-art courses; in large high schools the comparable figure is 82.7 percent. These data provide a basis for describing a profile of the typical visual art teacher in small secondary schools. The teacher is likely to be female; is White; is certified to teach visual art; may or may not be certified to teach other subjects; would recommend teaching art as a career; holds a bachelor's degree; plans to continue teaching for five more years; has taught visual art for 12.7 years; may or may not have taught other subjects and is 40 years of age.

Table 3.9
Art Teachers (Percent)

Certified to teach art			92.2
Certified to teach other subjects			49.0
Recommend teaching art as a career			89.1
Plan to continue teaching five years			92.5
Undergraduate Major and Minor	**Major**		**Minor**
Art	73.2		35.4
Drama	.5		2.7
Fine Arts	6.1		1.4
Physical Education	1.5		5.4
English	4.0		13.6
Speech	1.0		2.0
Education	5.6		8.2
Other	8.1		31.3
Highest Academic Degree			
Associate		.5	
Bachelor's		61.8	
Master's		36.8	
Doctorate		1.0	
Gender			
Female		66.0	
Male		34.0	
Ethnic Group			
American Indian/Inuit			2.0
Asian/Pacific Islander			1.0
Black not of Hispanic origin			1.0
Hispanic			3.5
White			92.5

Table 3.10 Teaching Experience: Age (Years)			
	Mean	*Median*	*Range*
Teaching Experience			
Visual Art	12.7	13.0	1–35
Other subjects	2.9	.5	0–20
Age	40.0	40.0	23–65

Dance

This report on dance programs in small secondary schools in based on completed questionnaires returned by 39 schools. Of 259 schools in the sample 81.9 percent have no dance program. When valid cases fall below 39, the number of cases is indicated.

Number of Students Enrolled in Dance

Required Dance Courses

Only five of the 39 schools offering dance (13%) require dance for graduation; the remaining 87.0 percent have no students enrolled in required courses. It appears probable that the schools requiring credit in dance are specialized arts schools.

Elective Dance Classes

Of 32 valid cases, 20 schools (62.5%) have no students enrolled in elective dance classes. Table 4.1 shows data on enrollment in both types of classes.

Table 4.1 Student Enrollment Dance Classes (Number)			
	# of Schools	*Number of Students*	
		Mean	*Range*
Required	5	34.8	37–441
Elective	12	9.7	8–50

Who Teaches Dance?

Question 2 sought information on the type of teacher who teaches dance. The resulting data appear in Table 4.2.

Table 4.2
Who Teaches Dance(39)

Type of Teacher	*Percent of Schools*
Certified physical education teacher	79.5
Certified physical education teacher also certified to teach dance	5.1
Certified dance specialist	10.3
Artist-in-residence	10.3
Other	12.8

Physical education teachers with and without dance certification are dominant in the teaching of dance in small secondary schools as at other levels of the public school system.

The Dance Curriculum

Question 3 was designed to determine the content of the dance curriculum. The resulting data appear in Table 4.3.

Table 4.3
Curriculum Content (39)

Subject Matter	*Percent of 39 Schools*
Ballet Technique	23.1
Jazz Technique	35.9
Ethnic Dance	17.9
Performance	30.8
Rehearsal/Repertory	23.1
Dance Appreciation	25.6
Composition	20.5
Improvisation	23.1
Modern Dance Technique	38.5
Folk/Square/Ballroom	71.8
Production	25.6
Creative Movement	38.5
Dance History	28.2
Integrated Arts	17.9
Anatomy/Kinesiology	23.1
Aerobics	50.0

The data in Table 4.3 establish that existing dance programs cover a broad range of subject matter with folk/square/ballroom receiving major emphasis. Students in small secondary schools with dance programs have access to a broad and rich variety of experience in dance. It is regrettable that such a small percentage of students take advantage of the dance program.

Curricular Status of Dance

Question 4 was designed to determine the ways in which dance is incorporated in the total school curriculum. Table 4.4 shows the data from 39 responses. Dance is a component of the physical education program in the vast majority of schools.

Table 4.4
Curricular Status of Dance (39)

Status	*# of Schools*	*Percent of Schools*
Sequentially developed curriculum	5	12.8
Component of physical education program	31	79.5
Extracurricular activity	10	25.6
Gifted/talented program	4	5.1
Part of academic courses	5	5.1
Part of course in related arts	4	10.3

Ethnic Makeup of the Student Body in Dance

A question regarding ethnic makeup of the student body in dance generated the data shown in Table 4.5.

Table 4.5
Ethnic Makeup: Dance Students (Percent)

Ethnic Group	*Range*	*Mean*	*None*	*50%+*
American Indian/Inuit	0–1.0	.9	90.1	0
Asian/Pacific Islander	0–2.0	1.2	90.0	0
Black not of Hispanic origin	0–30.0	2.6	72.7	0
Hispanic	0–35.0	2.8	75.8	0
White not of Hispanic origin	0–100	91.4	3.0	97.0

To provide insight into the question of whether any of the ethnic groups is proportionately over or underrepresented in dance classes, Table 4.6 shows the mean percentage of each ethnic group in the total school population and in dance classes.

Table 4.6
Ethnic Groups: Total School Dance Classes vs. Total School Population (Mean Percent)

Ethnic Group	*School Population*	*Dance Classes*
American Indian/Inuit	3.6	.9
Asian/Pacific Islander	1.3	1.2
Black not of Hispanic origin	7.9	2.6
Hispanic	5.6	2.8
White not of Hispanic origin	83.0	91.4

The data clearly establish that American Indian/Inuit students, Black students and Hispanic students are seriously underrepresented in dance classes.

Facilities for Dance

Question 6 sought information on the availability and adequacy of facilities for dance instruction. The resulting data appear in Table 4.7.

Table 4.7
Facilities for Dance (39)

Facility	*Available Number*	*Percent*	*Adequate Number*
Dance Studio	2	5.1	1
Gymnasium	37	94.9	34
Multipurpose Room	11	28.2	8
Classroom	17	43.6	15
Auditorium/Theatre	9	23.1	9
Lockers	16	41.0	15

Dance studios are rarely provided. The only facility widely available for dance is the gymnasium.

Teacher Certification

Question 7 posed two queries:

a. Does your state require that dance teachers have a teaching certificate?

b. Does your state offer teacher certification in dance?

The data support the following conclusions:

a. According to 26 respondents, nine (34.6%) teach in states that require dance teachers to have a teaching certificate.

b. According to 28 respondents, 16 (57.1%) teach in states that offer teacher certification in dance.

Evaluation of Student Progress in Dance

Question 8 sought dance educators' opinions of the relative importance of five criteria often used in evaluating student progress in the dance program. Table 4.8 shows by percentages the level of importance assigned to each criterion by 31 dance educators.

Table 4.8
Criteria for Evaluation of Student Progress (Percent)

Criterion	*Essential*	*Very Important*	*Somewhat Important*	*Not too Important*	*Not Important*
Artistic sensitivity	10.0	26.7	30.0	23.3	10.0
Choreographic Ability	9.7	29.0	35.5	12.9	12.9
Dance Technique	28.1	31.3	28.1	3.1	9.4
Understanding vocabulary and concepts	19.4	35.5	32.3	6.5	6.5
Effort	43.8	43.8	66.3	0.0	6.3

Analysis of the data reveals the relative importance of these five criteria as viewed by dance educators.

a. Dance educators assign effort the highest level of importance; 87.6 percent consider effort an essential or very important criterion.

b. Understanding vocabulary and concepts is considered the second most important criterion; 54.9 percent of the respondents consider it essential or very important with only 6.5 percent calling it unimportant.

c. Dance technique, third in level of importance, is considered essential or very important by 59.4 percent of the respondents; only 9.4 percent rate it not important.

d. Choreographic ability was rated fourth in level of importance and artistic sensitivity, least important.

Evaluative Procedures

Question 9 was designed to determine the procedures dance educators use in evaluating student progress in dance. Table 4.9 shows the percentage of 38 respondents who use each of the procedures cited in the question.

Table 4.9
Evaluative Procedure Used

Procedure	*Percentage of Teachers*
Instructor Evaluation	78.9
Attendance	57.9
Skill Tests	52.6
Written Tests	39.5
Peer Evaluation	28.9
Performance Juries	21.2

In the evaluation of student progress in dance, teachers in small secondary schools use a variety of procedures: instructor evaluation 78.9 percent; attendance 57.9 percent; skill tests 52.6 percent; written tests 39.5 percent. Peer evaluation and performance juries are used less frequently.

Funding

One question requested an estimate of the amount of funds budgeted for the dance program during the 198990 school year not including teachers' salaries. Responses were received from 39 schools.

Table 4.10
Funds Budgeted for Dance (Dollars)

Mean	*Median*	*Range*
$335	——	$0–8,500[1]

[1]33 of 39 schools budgeted zero dollars. Each of the following numbers of dollars was budgeted by one school: $20, $50, $100, $200, $500, $8,500. With the exception of one school, funding for dance in small secondary schools is absent or very scanty.

Teachers of Dance

The questionnaire closed with a series of queries seeking demographic and professional data about dance teachers. The data from these queries appear in Tables 4.11 and 4.12.

These data provide a basis for describing a profile of the typical dance teacher in a small secondary school. The teacher is female; is certified to teach physical education and dance or English; would recommend teaching dance as a career; plans to continue teaching for five more years; holds a bachelor's degree; is White; had an undergraduate major in physical/health education; has 10.1 years of experience teaching dance and 10.9 years teaching other subjects and is 37 years of age.

Table 4.11 Dance Teachers (35) (Percent)			
State certified to teach dance			31.4
Recommend teaching dance as a career			51.4
Certified in other subjects*			88.9
Plan to continue teaching five years			96.2
*Other subjects in which dance teachers are certified include: music 3.6%; art 7.1%; drama 3.6%; physical/health education 75.0%; English 7.1; other 3.6.			
Highest Academic Degree:			
Bachelor's		71.8	
Master's		28.2	
Undergraduate Major and Minor	**Major**		**Minor**
Music	2.6		——
Art	2.6		8.3
Dance	2.6		4.2
Drama	——		4.2
Physical/Health Education	73.7		45.8
English	10.5		——
Education	2.6		——
Other	5.3		37.5
Gender			
Female		76.3	
Male		23.7	
Ethnic Group			
White		100.0	

Table 4.12 Teaching Experience: Age (Years)			
	Mean	*Median*	*Range*
Teaching Experience			
Dance	10.1	8.5	2–30
Other subjects	10.9	10.5	2–30
Age	37.0	35.0	24–59

Drama/Theatre

This report on drama/theatre programs in small secondary schools is based on responses from 159 schools that reported having such programs.

The Offering in Drama/Theatre

Credit Courses in Drama/Theatre

A question regarding credit courses in drama/theatre offered during the 1988-89 school year generated 159 responses. Of those 159 schools, 101 (63.5%) offered drama/theatre courses during that year.

Number of Courses

A query regarding the number of drama/theatre courses resulted in the data appearing in Table 5.1.

Table 5.1
Courses in Drama/Theatre (Number)

Mean	*Median*	*Mode*	*Range*
1.3	1.0	——	0–6

The majority of small secondary schools with drama/theatre programs (52.4%) offered one or two courses; five schools offered three courses; six offered four courses; one offered six courses.

Total Enrollment Drama/Theatre Courses

Responses from 99 schools produced the data appearing in Table 5.2.

Table 5.2
Total Enrollment: Drama/Theatre Courses (Number)

Mean	*Median*	*Mode*	*Range*
67.0	20.0	0	0–1800

In slightly over half of the schools reporting (50.6%), enrollment ranged from 8 to 68. The measures of central tendency reflect the huge enrollments of 820 students in one school and 1800 in another.

Number of Credits

A query regarding the number of credits from these courses that may be used to fulfill graduation requirements resulted in the data appearing in Table 5.3.

Table 5.3
Credits Toward Graduation Requirements (Number)

Mean	*Median*	*Mode*
2.7	1.0	1.0

The Drama/Theatre Program Offering

Question 2 sought data on: (a) subjects taught; (b) whether the subject is taught in a separate course or (c) as part of a course. The data accumulated from 94 respondents appear in Table 5.4. (Percentages shown in the columns under b and c are percentages of schools that offer a given course. Thus, acting is taught in 72.2 percent of the schools responding to the question; 7.3 percent of 72.2 percent offer acting as a separate course; 92.7 percent of 72.2 percent offer acting as part of a course.)

Table 5.4
Subjects Taught in Drama/Theatre (Percent)

Subject	*Taught Yes*	*Separate Course*	*Part of a Course*
Acting	72.2	7.3	92.7
Creative Dramatics	54.1	0.0	100.0
Improvisation	65.8	0.0	100.0
Pantomime/Mime	54.4	0.0	100.0
Puppetry	9.5	0.0	100.0
Childrens Theatre	28.5	2.3	97.7
Directing	35.4	0.0	100.0
Playwriting	27.2	0.0	100.0
Technical Theatre	50.0	1.3	98.7
Theatre History	55.7	2.4	97.6
Dramatic Literature	60.1	5.4	94.6
Radio/Television/Film	33.8	8.2	91.8

The range of subjects taught in drama/theatre programs is fairly broad. The subjects most frequently taught include acting (72.2%) and improvisation (65.8%).

In a vast majority of schools in the sample all subjects are part of a course. Offering a subject as a separate course is very rare and probably takes place only in larger schools with highly developed drama/theatre programs. Subjects most frequently offered in a separate course include radio/television/film and acting.

Who Teaches Drama/Theatre?

Question 3 sought information on the type of teacher who teaches drama/theatre. Certified drama/theatre specialists are clearly not yet as dominant in teaching the subject in small secondary schools as they are in large secondary schools.

Table 5.5 Who Teaches Drama/Theatre?	
Type of Teacher	*Percent of Schools*
Certified classroom teacher	47.1
Certified teacher with course work in drama/theatre	45.8
Certified drama/theatre specialist	21.6
Other	3.3

Curricular Status of Drama/Theatre Productions

It was of interest to the profession to determine the curricular status of drama/theatre productions. Table 5.6 shows data secured by a query on this topic.

Table 5.6 Productions: Curricular Status	
Status	*Percentage*
Curricularseparate course	24.0
Curricularpart of a course	30.9
Extracurricular	82.9

Drama/theatre productions still represent an extracurricular activity in most schools, but production often takes place in a separate course or as part of the content of a drama/theatre course.

Drama/Theatre Productions

Question 5 was designed to determine the number of productions presented during the 1988–89 school year, the number of performances and the number of students participating. Table 5.7 shows the data secured from 122 schools.

Table 5.7
Drama/Theatre Productions 1988–89

Production	*Presented (percent)*	*# of Productions*		*# of Performances*		*# of Students*	
		Mean	*Range*	*Mean*	*Range*	*Mean*	*Range*
Play	78.5	1.9	1–12	3.5	1–21	28.7	5–125
Musical	39.2	1.3	1–8	2.9	4–18	51.8	6–150
Variety/Talent Show	26.6	1.5	1–8	1.6	1–7	37.2	5–100
Dramatic Reading	19.6	2.5	1–18	3.0	1–18	14.1	3–60

Plays clearly dominate the drama/theatre production schedule in small secondary schools.

Facilities

One question was designed to determine the adequacy of facilities for drama/theatre in small secondary schools. The resulting data appear in Table 5.8.

Table 5.8
Drama/Theatre Facilities (Percent)

Facility	*Adequate*	*Inadequate*	*Absent*
Drama/Theatre Classroom	19.4	20.6	60.0
Auditorium/Stage	48.1	41.8	10.1
Workshop Space	21.7	34.4	43.9
Storage Space	22.9	54.1	22.9

These data should send a real shock to small secondary school administrators and drama/theatre education professionals. Drama/theatre education programs are in dire need of adequate facilities when fewer than 25 percent of the schools have adequate classroom, workshop and storage space. If one sums the percentages of inadequate and absent facilities, the result is truly alarming: Classroom for drama/theatre 80.6 percent; auditorium/stage 51.9 percent; workshop space 78.3 percent; storage space 77.0 percent.

Festival/Contest Participation

Of 158 responding schools, 49 (31.1%) have participated in a state or regional drama/theatre festival/contest during the past two years.

Drama/Theatre Student Organization

Of 158 responding schools, 76 (48.1%) have a drama/theatre student organization.

Ethnic Makeup — Drama/Theatre Participants

A question regarding the ethnic makeup of participants in elective drama/theatre classes and activities generated the data shown in Table 5.9.

Table 5.9
Ethnic Makeup: Elective Drama/Theatre (Percent)

Ethnic Group	*Range*	*Mean*	*None*	*50%+*
American Indian/Inuit	0–100	2.9	91.1	2.4
Asian/Pacific Islander	0–85	.8	87.9	.6
Black not of Hispanic origin	0–100	4.0	70.1	1.9
Hispanic	0–55	3.5	73.2	2.5
White not of Hispanic origin	0–100	85.8	1.9	94.9

To provide insight into the question of whether any of the ethnic groups is proportionately overrepresented or underrepresented in drama/theatre electives, Table 5.10 shows the mean percentage of each ethnic group in the total school population and in drama/theatre activities.

Table 5.10
Ethnic Groups: Total School vs. Drama/Theatre (Percent)

Ethnic Group	*Total School Population*	*Drama/Theatre Participants*
American Indian/Inuit	3.6	2.9
Asian/Pacific Islander	1.3	.8
Black not of Hispanic origin	7.0	4.0
Hispanic	5.6	3.5
White not of Hispanic origin	83.0	85.8

The data in Table 5.10 establish conclusively that all ethnic groups other than White are proportionately underrepresented in elective drama/theatre classes and activities. The degree of their underrepresentation may be cause for concern among drama/theatre educators and school administrators.

Departmental Locus for Drama/Theatre Productions

The purpose of question 9 was to determine department(s) (subject areas) in which drama/theatre production takes place. This question generated the data shown in Table 5.11. It appears that in many small secondary schools departments other than drama/theatre prepare and present drama/theatre productions. In addition to drama/theatre, the departments frequently involved include English, speech and music which in many schools bears major responsibility for the presentation of musicals.

Table 5.11 Departmental Locus: Drama/Theatre Productions		
Department	*Number of Schools*	*Percentage of Schools*
Drama/Theatre	155	48.4
English	155	54.8
Speech	155	29.0
Humanities	155	5.2
Integrated Arts	155	5.2
Language Arts	155	1.9
Music	41	100.0

Formal Collaboration

Theatre educators expressed special interest in knowing the extent to which *formal* collaboration exists between drama/theatre departments and other departments.

Table 5.12 Collaboration: Drama/Theatre and Other Departments		
Department	*Number of Schools*	*Percentage of Schools*
Music	159	45.3
Visual Art	158	21.5
Speech	158	36.1
Vocational Training	159	12.6
English	158	2.7
Dance	157	5.1

Frequent presentation of musicals undoubtedly accounts for the high percentage of schools in which there is formal collaboration between drama/theatre and music departments.

Required Certification

Full-time Teachers. Eighty-two of the 135 schools (60.7%) that responded to a question regarding required certification for full-time drama/theatre teachers are located in states that have such a requirement.

Part-time Teachers. Fifty-three of 120 responding schools (40.8%) are located in states that require certification for part-time teachers.

Funding

The final question on the drama/theatre program sought data on estimated funding for the 1989-90 school year. Data on funding and the percentage of funds that come from fund-raising efforts appear in Tables 5.13 and 5.14.

Table 5.13
Funding (Dollars)

Mean	*Median*	*Mode*	*Range*
$1,417	$475	——	$0–$30,000

Zero funding was reported by 24.3 percent of the respondents while 71.3 percent of the schools budgeted 1,000 dollars or less. Four schools budgeted 10,000 or more and one school budgeted 30,000 dollars.

Table 5.14
Percent from Fund raising

Mean	*Median*	*Mode*	*Range*
35.7	——	——	0–100

In 25.2 percent of the schools, drama/theatre departments must obtain 100 percent of their funding through box office receipts and other fundraising efforts; however, 50.3 percent of the schools do not depend on fund raising at all.

Drama/Theatre Teachers

The final question in the drama/theatre section of the questionnaire sought demographic and academic information from teachers of drama/theatre. The resulting data appear in Tables 5.15 and 5.16.

Table 5.15
Drama/Theatre Teachers (92) (Percent)

Certified to teach drama/theatre	46.2
Certified to teach other subjects*	96.2
Recommend teaching drama/theatre as a career	78.1
Plan to continue teaching five years	80.8

*Other subjects in which drama/theatre teachers are certified include music 8.4%; art 3.5%; English 64.3%; speech 9.1%; education 2.1%; other 12.6%.

Table 5.15 (Continued)
Drama/Theatre Teachers (92) (Percent)

Undergraduate Major and Minor	Major	Minor
Music	7.7	4.8
Drama	14.2	21.4
Fine Arts	1.3	.8
English	45.2	21.4
Speech	11.6	9.5
Education	5.8	4.8
Art	1.9	2.4
Other	11.6	32.5
Physical Education	.6	2.4
Highest Academic Degree		
Bachelor's	58.0	
Master's	40.1	
Doctorate	1.3	
Other	.6	
Race		
American Indian/Inuit	.6	
Hispanic	1.3	
White	98.1	
Gender		
Male	32.5	
Female	67.5	

Table 5.16
Teaching Experience: Age (Years)

	Mean	*Median*	*Range*
Teaching Experience			
Drama/Theatre	7.0	4.5	1–33
Other subjects	8.0	6.0	1–33
Age	38.0	38.0	22–64

These data provide a basis for describing a profile of the typical drama/theatre teacher in a small secondary school. The teacher is likely to be female; is certified to teach both drama/theatre and English; would recommend teaching drama/theatre as a career; plans to continue teaching for five more years; holds a bachelor's degree; is White; had an undergraduate major in English and a minor in drama/theatre; has 7.0 years of experience teaching drama/theatre and 8.0 years teaching other subjects and is 38 years of age.

CHAPTER VI
Large Secondary Schools (1,000+)

This report presents data extracted from 117 questionnaires returned by principals of large secondary schools. This represents a return rate of 69.0 percent.

The report begins with a section of general information about the schools and their arts education programs. Subsequent sections of the report contain data on the music education program, the art education program, the dance education program and the drama/theatre education program.

General Information

Student Enrollment

Table 1.1 presents data from reports submitted by 110 of the 117 schools. It shows for each grade from grade 6 through grade 12 the range in number of students enrolled, the mean enrollment and the number of schools that include each of the grades.

Table 1.1
Student Enrollment (Number)

Grade	*Range*	*Mean*	*# of Schools*
Six	500–599	549.0	2
Seven	8–664	285.4	11
Eight	38–572	266.7	11
Nine	2–1500	406.9	99
Ten	14–1020	387.6	103
Eleven	18–858	352.1	103
Twelve	35–684	332.3	102

These data appear to reflect the trend toward four-year high schools. The steady drop in the high figure in the number of students from ninth to twelfth grade may reflect the drop-out rate and the current reduction in the teenage population among other factors.

Ethnic Makeup of the Student Body

Table 1.2 presents data regarding the ethnic makeup of the student body in 103 of the large secondary schools in the sample.

Table 1.2
Ethnic Makeup of the Student Body (Percent)

Ethnic Group	*Range*	*Mean*	*None*	*50%+*
American Indian/Inuit	0–12	.5	79.6	0
Asian/Pacific Islander	0–82	4.5	24.3	.9
Black not of Hispanic origin	0–100	14.8	7.8	9.7
Hispanic	0–100	10.0	25.2	4.9
White not of Hispanic origin	0–100	70.5	1.9	78.6

School District Arts Administrators

The presence of one or more arts administrators in a school system is often considered a positive factor in the development of arts education programs. The percentages of large secondary schools in districts having arts administrators with titles in frequent use appear in Table 1.3.

Table 1.3
Arts Administrators

Position	*Number*	*Percentage*
Director/Coordinator of Fine Arts	33	31.7
Director/Coordinator of Music	30	28.8
Supervisor of Music	27	26.0
Supervisor of Visual Art	23	22.1
Director/Coordinator of Visual Art	18	17.3
None	27	26.0

It appears that 74 percent of the school districts represented in the sample have at least one administrative position in arts education. Director/Coordinator of Fine Arts is the position that is most frequently part of the school district administrative structure. Director/Coordinator of Music is a close second in frequency.

Outside Consultants

A few more than one fourth (25.2%) of the schools reported having had an outside consultant during the past two years to assist arts teachers in curriculum development, evaluation and/or research.

Related/Integrated Arts Course

Almost half (44.5%) of large secondary schools offer a related/integrated arts course.

A question regarding the arts included in related/integrated arts course elicited 48 responses.

Table 1.4 shows in order of frequency of inclusion the list of arts and the number and percentage of schools having related/integrated arts courses that include each art.

Table 1.4
Related Arts: Arts Included

Art	*Frequency (Number)*	*Percent*
Music	41	85.4
Visual Art	38	79.2
Drama/Theatre	34	70.8
Creative Writing	31	64.6
Media Studies	28	58.3
Graphic Design	26	54.2
Architecture	20	41.7
Industrial Design	19	39.6
Dance	18	37.5

Music, visual art, and drama/theatre are the arts most frequently included in related/integrated arts courses; dance is included least often. It is notable, however, that creative writing is included in 64.6 percent of the schools and that "applied" arts such as architecture, graphic design, industrial design and media studies are included with impressive frequency.

Class for Gifted/Talented Students

Responses from 108 secondary schools produced the data appearing in Table 1.5.

Table 1.5
Class for Gifted/Talented Students

Art	*Percent*
Music	25.9
Visual Art	40.7
Drama/Theatre	15.9
Dance	11.1

Visual art educators are more prone to offering classes for gifted/talented students than educators in the other arts.

Parental Support for Arts Education

A query regarding the level of parental support for the arts produced the data appearing in Table 1.6.

Table 1.6
Parental Support for Arts Education (Percent)

Level of Support	*Music*	*Art*	*Dance*	*Drama/Theatre*
Strong	54.2	9.1	6.4	20.2
Moderate	38.3	44.5	19.1	41.3
Little	3.7	33.6	17.3	18.3
None	.9	8.2	4.5	6.4
Not offered	2.8	4.5	52.7	13.8

Music has the highest level of parental support among the arts; dance, the lowest. It is notable that drama/theatre has a higher level of parental support than visual art with 61.5 percent of the schools reporting "strong" or "moderate" support; the corresponding figure for visual art is 53.6 percent.

Modes of Parental Support

A query regarding the ways in which parental support for arts education is manifested produced the data appearing in Table 1.7.

Table 1.7
Modes of Parental Support

Mode	*Percent*
Monetary contributions	36.4
Fund raising	73.6
Reinforcing teachers	52.7
Reinforcing students	77.3
Influencing administrators	50.9
Influencing Board of Education	40.9

Parents most frequently manifest their support of arts education by reinforcing students and participating in fund raising. They more rarely make monetary contributions.

Financial Support for Arts Education

It was considered important to determine principals' perceptions as to whether financial support for arts programs has increased, decreased or remained stable during the past five years. Data related to that question appear in Table 1.8.

Table 1.8
Financial Support Past Five Years (Percent)

Support has:	*Music*	*Art*	*Dance*	*Drama/Theatre*
Increased	36.2	24.5	7.5	28.2
Decreased	15.2	18.2	8.5	12.6
Remained stable	45.7	50.0	22.6	40.8
Did not exist	2.9	7.3	61.3	18.4

It should be heartening to arts educators that financial support has increased impressively for music (36.2%), drama/theatre (28.2%) and visual art (24.5%). On the other hand, dismaying percentages of schools report decreased financial support: visual art 18.2%; music 15.2%; drama/theatre 12.6%. Although it is offered in only 38.7 percent of the schools reporting, support for dance appears to have remained on an even keel.

Enriching the Arts Education Program

The questionnaire included two questions regarding efforts to enrich the arts education programs: field trips to arts events and visiting artists. Information on this topic is presented in Tables 1.9 and 1.10.

Field Trips to Arts Events

Table 1.9 presents data pertaining to the number of school-sponsored field trips to arts events during the 1988-89 school year and the range in the number of students participating.

Table 1.9
Arts Field Trips

Type of Trip	*Percentage of Schools*	*Number of Trips*			*# of Students (Range)*
		Mean	*Mode*	*Range*	
Museum Visits	69.1	3.1	2	1–20	3–800
Live Drama	75.5	2.7	2	1–15	10–1000
Dance Performance	30.9	2.5	1	1–10	15–500
Music Performance	66.4	4.2	1	1–45	16–1600

Students in well over fifty percent of the schools in the sample had opportunities for three types of arts field trips during the 1988–89 school year: drama/theatre 62.7%; museum 59.5% and music 54.3 The upper limit in the number of students for all of the four arts was reported by one school.

Visiting Artists

Data on the frequency of visits by representatives of the four arts appear in Table 1.10.

Table 1.10
Visiting Artists Frequency (Percent)

Visitors	*Never*	*1–2 times*	*3–4 times*	*5+ times*
Musicians	17.0	21.7	37.7	26.6
Artists	33.6	27.3	26.4	12.7
Dancers	57.3	19.4	18.4	4.9
Actors	39.3	33.6	17.8	9.3

The data in Table 1.10 establish that musicians are the most frequent visitors to large secondary schools; dancers, the least frequent. Responses to the two questions on field trips and visiting artists establish conclusively that most large secondary schools use one or both of these means of enriching the arts experiences of their students.

Fine Arts Requirement

Responses to a question concerning the requirement of a course in fine arts for graduation from secondary school produced the data in Table 1.11.

Table 1.11
Fine Arts Requirement

Number of Semesters Required	*Percent*
Zero	47.3
One	17.3
Two	30.9
Three	.9
Four	3.6

Over half (52.7%) of the schools in the sample do require at least one semester of fine arts for graduation. The mode is to require two semesters of such courses.

The second part of this question sought information regarding the courses that may be used to satisfy the graduation requirement. Responses to this part of the question establish that music, visual art, dance and drama/theatre may be used to satisfy the requirement in all schools requiring one or more courses in fine arts for graduation. Other subjects used to satisfy the requirement are: foreign language in four schools; vocational/industrial arts in six schools; speech/English in one school.

State Requirement of Fine Arts

The final question in the general section asked whether the state in which the school is located requires courses in fine arts for graduation from high school. According to responses to this question, 43.6 percent of the schools in the sample are located in states that do require courses in fine arts for graduation.

Music

This report on music programs in large secondary schools is based on responses from 103 schools that reported having such programs.

The Offering in Music

The questionnaire began with a request for detailed information about the offering in music: (a) courses offered; (b) whether student enrollment has increased, decreased or remained stable during the past three years and (c) whether

credit for the course may be used to satisfy graduation requirements. The resulting data appear in Table 2.1.

In examining the data the reader should take cognizance of the fact that the number of respondents varied among the questions asked. For example, while 101 to 103 respondents answered the query regarding the offering of each performance group or music class, the number of responses to other facets of the question ranged between six and 87.

The number of responses appears in parenthesis after the percentage shown for each facet of the question.

Table 2.1
Performance Groups: Courses (Percent)

Group	*Offer*	*Student Enrollment*				*Graduation Credit*
		Mean	*Increased*	*Decreased*	*Stable*	
Concert Band	93.2 (103)	61.5	29.1	24.4	46.5 (86)	95.4 (87)
Second Band	49.0 (102)	40.3	40.4	19.1	40.4 (47)	91.5 (47)
Marching Band	87.4 (103)	91.7	29.1	26.6	44.3 (79)	79.7 (79)
Jazz Band	73.8 (103)	20.9	32.3	13.8	53.8 (65)	44.8 (67)
Wind Ensemble	48.5 (103)	29.3	31.6	13.2	55.3 (40)	42.5 (40)
Select Choir	66.3 (101)	46.2	33.3	19.3	47.4 (57)	81.7 (60)
Mixed Chorus	84.5 (103)	57.1	32.9	25.0	42.1 (76)	93.8 (80)
Boys Chorus	22.3 (103)	25.8	42.1	15.8	42.1 (19)	71.4 (21)
Girls Chorus	52.4 (103)	42.5	39.1	23.9	37.0 (47)	87.2 (47)
Swing/Jazz Choir	41.7 (103)	20.2	20.5	12.8	66.7 (39)	52.8 (36)
Madrigal Group	38.2 (102)	18.8	11.8	8.8	79.4 (34)	45.7 (35)
String Orchestra	36.9 (103)	35.8	44.8	10.3	44.8 (29)	90.3 (31)
Full Orchestra	32.0 (103)	55.4	48.3	20.7	31.0 (29)	82.8 (29)
String Ensembles	23.3 (103)	15.5	20.0	10.0	70.0 (20)	36.8 (19)
Beginning Instr.	39.6 (101)	54.5	22.6	19.4	58.1 (31)	80.0 (30)
General Music	22.3 (103)	70.9	21.4	35.7	42.9 (14)	100.0 (17)
Related Arts	7.8 (102)	44.8	14.3	28.6	57.1 (7)	83.3 (6)
Music Apprec.	22.3 (103)	27.6	27.8	27.8	44.4 (18)	100.0 (23)
Music History	11.7 (103)	18.8	20.0	30.0	50.0 (10)	100.0 (10)
Class Piano	17.5 (103)	80.5	46.2	7.7	46.2 (13)	100.0 (13)
Class Voice	13.6 (103)	66.6	33.3	33.3	33.3 (12)	75.0 (12)

Examination of Table 2.1 provides a basis for the following conclusions.

a. The performing groups most frequently offered in large secondary schools are concert band 93.2 percent; marching band 87.4 percent; mixed chorus 84.5 percent; jazz band 73.8 percent and select choir 66.3 percent.

b. Slightly more than one-third of the schools offer string performance groups.

c. Music courses with subject matter content are offered in much smaller percentages of schools than performance groups: general music 22.3 percent; music appreciation 22.3 percent; music history 11.7 percent.

d. A positive development lies in the percentage of large secondary schools offering beginning instrumental instruction (39.6%).

e. Enrollment in performance groups appears to have remained stable or increased during the past three years in the majority of schools reporting. On the other hand, significant percentages of schools reported decreases in enrollment for marching band 26.6 percent; mixed chorus 25.0 percent; concert band 24.4 percent; girls chorus 23.9 percent.

f. Schools in the sample are generous in counting credit for performance groups toward graduation.

Academic Courses

In view of recent trends in the reform of secondary education, gathering information about the offering of academic courses in music that carry full credit was deemed important.

It was the intent of question 2 to determine (a) what academic courses are offered; (b) whether a written curriculum exists; (c) whether a textbook is used and (d) the length of the courses in semesters. The resulting data appear in Table 2.2. As in Table 2.1, the number of respondents to each facet of the question appears after the percentage.

Table 2.2
Academic Music Course Offering (Percent)

Course	*Offer*	*Written Curriculum*	*Text Used*	*Length in Semesters*		
				One	*Two*	*<One (number of schools)*
Basic Musicianship	5.8 (103)	100.0 (6)	80.0 (5)	50.0	50.0 (6)	
General Music	20.4 (103)	81.0 (21)	52.4 (21)	25.0	65.0 (20)	2 schools
Music History	11.7 (103)	83.3 (12)	63.6 (11)	63.6	36.4 (12)	
Music Theory	57.8 (103)	78.6 (56)	75.0 (56)	32.0	66.1 (56)	1 school
Music Appreciation	20.4 (103)	85.7 (21)	61.9 (21)	75.0	25.0 (21)	1 school
Related Arts	6.8 (103)	71.4 (7)	42.9 (7)	42.9	57.1 (7)	

Music theory is the academic music course offered most frequently in large secondary schools; in most instances the course lasts two semesters. Few schools offer a course in related arts as part of the music program.

Evaluative Procedures

In response to a question regarding evaluative procedures used in academic music courses, the following percentages of respondents reported the use of:

standardized tests	13.3%
teacher-made tests	96.1%
essay examinations	39.7%
assigned written work	81.9%
oral presentations	64.8%
rating scales	50.0%

Music teachers employ the full gamut of evaluation procedures appropriate for academic music courses with emphasis on teacher-made tests, assigned written work and oral presentations.

Summer Music Programs

a. Of 103 schools responding to a question about summer music programs, 45.6 percent reported having such a program.

b. Existing summer music programs include marching band (86.4%); beginning instrumental instruction (30.2%) and other music classes or activities (46.7%). Marching band clearly dominates summer music offerings.

Music Requirement

a. Of the 102 schools responding, only 15 (14.7%) require a music course for graduation.

b. Of the schools having such a requirement, 85.7 percent require two semesters of music courses.

Ethnic Makeup of Performance Groups

Tables 2.3 and 2.4 present data on the ethnic makeup of performance groups.

Table 2.3
Ethnic Makeup: Instrumental Groups (Percent)

Ethnic Group	*Range*	*Mean*	*None*	*50%+*
American Indian/Inuit	0–6.0	.2	89.7	0
Asian/Pacific Islander	0–95.0	4.5	48.5	2.0
Black not of Hispanic origin	0–100.0	14.0	22.7	10.3
Hispanic	0–100.0	7.0	46.4	2.1
White not of Hispanic origin	10–100.0	74.2	3.1	78.4

Table 2.4
Ethnic Makeup: Vocal Groups (Percent)

Ethnic Group	*Range*	*Mean*	*None*	*50%+*
American Indian/Inuit	0–6.0	.2	87.4	0
Asian/Pacific Islander	0–23.0	2.3	47.4	0
Black not of Hispanic origin	0–100.0	18.3	20.0	9.5
Hispanic	0–100.0	6.3	44.2	1.1
White not of Hispanic origin	1–100.0	73.0	4.2	78.9

Examination of Tables 2.3 and 2.4 reveals that:

a. The mean percentage of Asian/Pacific Islander students is higher in instrumental groups than in vocal groups (4.5% vs 2.3%).

b. The mean percentage of Black students is higher in vocal groups (18.3% vs 14.0).

c. The mean percentage of Hispanic students is slightly higher in instrumental groups (7.0% vs 6.3%).

d. The mean percentage of White students is only slightly higher in instrumental groups (74.2% vs 73.0%).

To establish the extent to which any ethnic group is proportionately over or underrepresented in vocal and instrumental performance groups, the mean percentages of each ethnic group in the total school population, in instrumental performance groups, and in vocal performance groups are compared in Table 2.5.

Table 2.5
Ethnic Representation (Mean Percent)

	Population		
	Total School	*Instrumental Performance Groups*	*Vocal Performance Groups*
American Indian/Inuit	.5	.2	.2
Asian/Pacific Islander	4.5	4.5	2.3
Black not of Hispanic origin	14.8	14.0	18.3
Hispanic	10.0	7.0	6.3
White not of Hispanic origin	70.5	74.2	73.0

American Indian/Inuit students are proportionately underrepresented in both types of groups as are Hispanic students. Asian students are underrepresented only in vocal groups. Black students are proportionately overrepresented in vocal groups.

Instructional Equipment and Materials

One question sought opinions regarding the adequacy of supplies of instructional equipment and materials used in a music program. The data appear in Table 2.6.

Table 2.6
Instructional Equipment and Materials (Percent)

Item	*Adequate*	*Inadequate*	*Absent*
Pianos	75.5	24.5	0.0
Record players	65.7	30.4	3.9
Tape recorders	60.4	36.6	3.0
Computers and music software	24.8	32.7	42.6
Recorders	23.5	18.4	58.2
Rhythm instruments	46.5	19.2	34.3
Fretted instruments	28.9	15.5	55.7
Tuned mallet instruments	66.0	28.0	6.0
Orchestral instruments	40.8	18.4	40.8
Band instruments	72.7	24.2	3.0
Record/tape library	28.6	49.0	22.4
Choral music	75.0	20.0	5.0
Band music	80.0	17.0	3.0
Orchestral music	42.7	12.5	44.8
General music series	25.8	10.3	63.9
Books about music	38.0	45.0	17.0
Portable risers	70.6	19.6	9.8
Concert shell	33.7	17.8	48.5
Synthesizer	39.6	17.8	42.6
Electronic tuning device	71.3	9.9	18.8

Analysis of the data in Table 2.6 reveals that:

a. Items present in more than 90 percent of the schools include pianos, tape recorders, tuned mallet instruments, band instruments, band music, choral music and portable risers.

b. Items absent in more than 40 percent of the schools include computers and music software, recorders, fretted instruments, orchestral instruments, orchestral music, general music series, concert shells and synthesizers.

c. Although all the schools have pianos, the supply is deemed "inadequate" in almost one fourth of the schools.

d. "Inadequate" and "Absent" combined characterize supplies of computers and music software (75.2%), recorders (77.5%), fretted instruments

(71.1%), general music series (74.2%), books about music (62.0%) and concert shells (66.3%).

Conclusion: Music educators should not be sanguine about the adequacy of supplies of instructional equipment and materials needed for a music program.

Number of Music Teachers (FTE)

a. The mode in large secondary schools (33.3%) is to have one full time instrumental music specialist; the mean FTE number is 1.6 and only 3.0 percent have no instrumental specialist.

   Of those schools having an instrumental specialist (97%), eight percent have less than one FTE; 40 percent of the schools have between one and three FTE instrumental specialists; one school has four instrumental specialists and one school has nine.

b. As is true with instrumental specialists, the mode (69%) is to have one choral specialist (FTE); the mean FTE is 1.1; six percent of the schools have no choral specialist; 16 percent have less than one FTE; 75 percent have between one and three FTE choral specialists; one school has four and a second school, nine.

Change in the Number of Music Teachers

During the past five years the number of music teachers has increased in 15.5 percent of the schools, decreased in 16.5 percent and remained stable in more than two thirds of the schools reporting (68.0%).

Performance Groups

One question sought information about the presence of performance groups, the number of rehearsals each week, the number of performances each year, participation in contests and the number of students participating. The resulting data appear in Table 2.7.

Concert bands are present in 93.2 percent of large secondary schools, a level toward which large secondary should strive for mixed chorus (83.5%) and other performance groups. It is regrettable that seven of the 13 groups listed are present in fewer than 50 percent of large secondary schools.

Table 2.7
Performance Groups

Group	Have (Percent)	# of Rehearsals		# of Performances Each Year		Participate in Contests (Percent)	# of Students (Mean)
		Mean	Mode	Mean	Mode		
Select Choir	65.0	4.0	5	9.0	4	68.3	42.0
Mixed Chorus	83.5	4.7	5	5.6	4	57.0	55.6
Girls Chorus	49.5	4.4	5	4.6	3	55.6	46.1
Boys Chorus	20.4	3.9	5	6.2	4	66.7	27.9
Concert Band	93.2	4.8	5	6.8	4	72.9	59.8
Second Band	52.0	4.5	5	5.0	4	56.5	49.4
Marching Band	86.4	4.9	5	13.9	15	74.7	91.5
Jazz Band	71.8	3.0	5	8.0	10	66.7	21.1
Swing/Jazz Choir	43.7	3.5	5	12.8	10	61.5	22.1
Madrigal Group	37.3	2.7	1	11.5	10	54.5	19.1
Full Orchestra	32.0	2.9	5	5.6	4	61.5	56.0
String Orchestra	35.9	4.5	5	5.9	4	70.0	33.1
Wind Ensembles	49.5	2.3	2	4.5	4	68.4	26.5
Other	19.4	2.5	2	2.3	2	53.3	17.0

Participation in Performance Groups

In view of the increase in academic requirements for secondary school students in recent years, it was deemed important to determine whether the percentage of students participating in performance groups has increased, decreased or remained stable during the past five years. Data resulting from a question on this issue appear in Table 2.8.

Table 2.8
Participation in Performance Groups (Percent)

Groups	Increased	Decreased	Remained Stable
Choir and chorus	42.1	29.5	28.4
Concert band(s)	33.3	28.0	38.7
Marching band	31.8	29.5	38.6
Orchestra	40.9	20.5	38.6

It is not welcome news that enrollment has decreased in choir, chorus, concert band and marching band in almost 30 percent of the schools in the sample. On the other hand, enrollment in choral groups has increased in 42.1 percent of the schools, concert band enrollment has increased in 33.3 percent of the schools and marching band, in 31.8 percent.

It is notable that orchestral enrollment has increased in a stunning 40.9 percent of the schools. Performance groups are more than holding their own in large secondary schools.

Periods in the School Day

The conventional wisdom among music educators holds that student participation in performance groups has been affected adversely by limiting the number of periods in the school day and by the increase in academic requirements in American public schools.

Interesting data emerged on these issues in response to two questions.

a. The number of periods reported ranges from two to ten. 72.9 percent of the reporting schools have six or seven periods each day (37.0 percent and 35.9% respectively). The mean number of periods is 6.

b. The opinions of a vast majority of music educators in the sample (83.4%) hold that the number of periods does in truth limit participation in performance to a great extent (32.4%) or to some extent (51.0%).

Increase in Academic Requirements

a. An overwhelming percentage of respondents (96%) reported an increase in academic requirements during the past five years.

b. Approximately the same percentage (95.8%) rendered the opinion that the increase has served to limit participation in performance groups "to a great extent" (42.6%) or "to some extent" (53.2%).

Funding

The last question about the music program sought data on the eternal question — funding. Data on estimates of funding for the music program during the 1989-90 school year not including teachers' salaries and the percentage of the funds that come from fund-raising efforts of students and parents appear in Tables 2.9 and 2.10.

Table 2.9
Funding

Program	*Mean*	*Median*	*Mode*	*Range*
Band	$14,237	$10,000	$5,000	$0–$75,000
Orchestra	$1,383	$2,500	$2,500	$0–$17,000
Choral	$3,855	$2,500	$2,500	$0–$17,000
Academic Music	$529	$400	$1,000	$0–$10,000

Although the amounts budgeted for the music program in large secondary schools may seem ample, deficiencies in funding do exist. One in 20 schools budgeted no funds for choral groups; 61.4 percent of the schools budgeted no funds for orchestra and 68.8 percent budgeted no funds for academic music courses.

There are, however, fewer gaps in funding for band and choral music programs in large secondary schools than in any of the strata included in the survey.

Table 2.10
Percent from Fund raising

Program	*Mean*	*Median*	*Range*	*None*
Band	39.4	30.0	0–100	37.6
Orchestra	8.8	7.1	0–99	83.7
Choral	29.9	10.0	0–100	46.4
Academic Music	1.2	—	0–50	97.4

Fund raising is an added responsiblity of band directors and choral directors in a majority of the large secondary schools in the sample. Bearing that added responsibility inevitably detracts from music educators' productivity as teachers of music.

Music Teachers

The final question in the music section sought demographic and academic information from the senior choral specialist and instrumental specialist in each school. The resulting data appear in Tables 2.11 and 2.12.

Table 2.11
Music Teachers (Percent)

	Choral Specialist	*Instrumental Specialist*
Plan to teach five more years	86.0	94.3
Are active in community music	85.2	71.1
Receive salary differential	72.9	78.2
Are certified in subject other than music	25.0	20.0
Recommend teaching music as a career	87.8	88.4
Highest Academic Degree		
Associate	1.1	—
Bachelor's	34.1	30.0
Master's	62.5	63.3
Doctorate	1.1	5.6
Other	1.1	1.1
Gender		
Female	54.5	11.1
Male	45.5	88.9

Table 2.12
Teaching Experience: Age (Years)

Specialization	*Mean*	*Median*	*Range*
Choral Specialist			
Age	43.0	43.0	25–64
Teaching experience	16.4	16.0	1–34
Instrumental Specialist			
Age	46	46	24–65
Teaching experience	18.9	19.0	2–35

The typical choral specialist in a large secondary school has a master's degree; is not certified to teach subjects other than music; plays an active role in community music; receives a salary differential; would recommend teaching music as a career; is female; has had 16.4 years of experience teaching music and is 43 years of age.

The typical instrumental specialist has a master's degree; is not certified to teach subjects other than music; plays an active role in community music; receives a salary differential; would recommend teaching music as a career; is male; has had 18.9 years of experience teaching music and is 46 years of age.

Visual Art

This report on visual art programs in large secondary schools is based on responses from 108 secondary schools that reported having such programs.

The Offering in Visual Art

The first question in the visual art section sought information about the offering in visual art programs with emphasis on (a) the subjects offered; (b) whether a separate course exists; (c) and (d) whether offered at an introductory and/or advanced level in multimedia courses and (e) the adequacy of instructional materials.

As Table 3.1 indicates, visual art education excels in providing students with learning experiences beyond those available in subjects involving production. The concept of Discipline Based Art Education (DBAE) is widely applied in the teaching of art.

On the other hand, art educators may rightly be concerned about the levels of adequacy in instructional materials. While materials for drawing and enameling are considered adequate by more than 90 percent of respondents, other percentages are much lower.

Table 3.1
Offering in Visual Art (Percent)

Subject	*a. Offer*	*b. Separate Course*	*Multimedia Course*		*e. Instructional Materials Adequate*
			c. Introductory Level	*d. Advanced Level*	
Drawing	100.0	50.5	93.4	76.6	93.2
Painting	99.1	44.7	91.3	77.5	76.8
Printmaking	82.4	31.4	91.4	65.9	68.7
Sculpture	87.0	36.3	92.1	67.8	66.7
Ceramics	88.9	59.3	83.7	70.7	80.7
Jewelry/Metals	46.3	53.1	68.8	59.1	70.8
Weaving/Fiber	39.8	17.5	80.0	55.3	71.1
Photography	46.3	88.0	71.7	55.3	69.6
Papermaking	28.7	6.7	63.3	58.6	63.3
Art History	86.1	25.8	94.3	66.3	66.7
Art Criticism	77.6	10.3	91.0	73.1	80.3
Basic Design	88.9	25.6	95.6	65.2	86.0
Batik	46.7	4.2	82.0	60.9	70.8
Enameling	35.2	13.9	80.0	67.6	91.7
Computer Art	33.3	14.7	78.8	59.4	57.6
Integrated Arts	16.7	52.9	76.5	50.0	54.3
Aesthetics	64.5	3.2	96.6	83.1	84.7
Graphic Design	76.9	50.6	85.3	75.0	78.3
Industrial Design	22.2	63.6	72.7	57.1	73.7

Percentages shown in columns b, c, d, and e are percentages of the schools that offer a given course. Thus, 99.1% of schools in the sample offer painting; 44.7% of 99.1% offer painting as a separate course; 91.3% of 99.1% offer it in an introductory level multimedia course; and 77.5% of 99.1% offer it in an advanced multimedia course.

Art Requirements

One or more art courses are required in 37 (34.3%) of the schools reporting. Among the 37 schools with such a requirement, ten require one semester of art; 26 schools (74.3%) require two semesters and one school requires four semesters.

Written Curriculum

An impressive 92.6 percent of secondary schools in the sample have a written curriculum that specifies instructional goals and student objectives for each visual art course.

Criteria for Evaluating Student Art Work

Question 4 asked respondents to place in rank order of importance five criteria often used in evaluating student art work. The results of that ranking are shown in Table 3.2.

Table 3.2 Evaluative Criteria: Order of Importance (1–Most Important; 5–Least Important)	
	Mean
Creativity	2.3
Student effort	2.5
Expressive/Aesthetic Quality	3.1
Compositional Quality	3.4
Technical Skill	3.5

In the opinions of respondents, creativity and student effort are the most important criteria for evaluating student art work.

Discipline Based Art Education (DBAE)

When asked to indicate the extent to which their teaching of art incorporates the DBAE concept, a solid majority of art teachers (54.7%) circled "to a great extent;" 44.3 percent circled "to some extent" and a minimal .9 percent circled "not at all." The concept of Discipline Based Art Education is being incorporated in almost all art programs in large secondary schools.

Student Enrollment

Question 6 sought data on the number of students enrolled in general multimedia art courses and specialized art courses. The data appear in Table 3.3.

Table 3.3 Student Enrollment (Number)			
	Mean	*Median*	*Range*
Multimedia Courses	177.7	147.0	0–1257
Specialized Courses	107.5	70.0	0–535

Multimedia courses attract significantly more students than specialized courses. Only 7.7 percent of schools had no students enrolled in multimedia courses while 22.2 percent reported no students in specialized courses. The upper limit in the range of students in both types of course was reported by one school.

Time Allotted to Art Courses

The data on time allotment for art courses appear on Table 3.4.

Table 3.4
Time Allotment (Number)

	Weeks/Year		*Days/Week*		*Class Length (Minutes)*	
	Mean	*Range*	*Mean*	*Range*	*Mean*	*Range*
Introductory Multimedia	29.6	7–40	4.4	1–5	44.7	40–80
Advanced Multimedia	24.2	7–40	3.6	1–5	48.7	40–80
Specialized Courses	22.5	2–40	3.5	2–5	49.0	40–80

Additional information on the amount of time allotted to art follows:

a. In only 15 schools do introductory multimedia courses last one semester or less.

b. The comparable figure for advanced multimedia courses is 12.

c. In 16 schools specialized courses last one semester or less.

d. In two schools all three types of art courses meet for only seven weeks.

e. In all other schools all art courses are scheduled for two semesters.

Ethnic Makeup of Elective Art Classes.

Art educators expressed the desire to know the extent to which the five ethnic groups are proportionately overrepresented or underrepresented in elective art classes and activities. Data pertinent to this question appear in Table 3.5 and 3.6.

Table 3.5
Ethnic Makeup: Art Classes (Percent)

Ethnic Group	*Mean*	*Range*
American Indian/Inuit	.3	0–6.0
Asian/Pacific Islander	4.6	0–86.0
Black not of Hispanic origin	14.0	0–100
Hispanic	11.0	0–100
White not of Hispanic origin	69.9	0–100

Table 3.6
Ethnic Makeup: Total School vs. Art Classes (Mean Percent)

	American Indian	*Asian*	*Black*	*Hispanic*	*White*
Total School Population	.5	4.5	14.8	10.0	70.5
Population in Elective Art Classes	.3	4.6	14.0	11.0	69.9

Only American Indian/Inuit students are proprtionately underrepresented to a significant degree in elective art classes and activities.

Funding

One question was designed to determine an estimate of the amount of funds budgeted to support the visual art program during the 1989-90 school year not including teachers' salaries. Table 3.7 shows the resulting data.

Table 3.7
Funding (Dollars)

Mean	*Median*	*Mode*	*Range*
$6,869	$3,550	$6,000	$0–$76,823

a. Among 102 schools only 3 (2.6%) budgeted zero dollars.

b. 17.6 percent budgeted 1,000 dollars or less.

c. 44.2 percent budgeted from 1,100 to 5,000 dollars.

d. 19.6 percent budgeted 10,000 to 30,000 dollars.

e. One school budgeted 52,500 dollars; a second school budgeted 76,823 dollars.

Art Teachers

A series of question sought demographic and professional data about visual art teachers. One question asked art teachers what percentage of their instructional time they spend on five types of courses. Data resulting from this query appear in Table 3.8. Other data appear in Tables 3.9 and 3.10.

Table 3.8
Instructional Time (Percent)

Type of Course	*Mean*	*Median*	*Mode*	*Range*
Art History	10.4	10.0	10.0	0–30
Art Criticism	9.5	10.0	10.0	0–30
Aesthetics	10.2	10.0	10.0	0–40
Studio Activities	67.0	70.0	70.0	25–98
NonArt Courses	2.9	——	——	0–50

It is notable that 82.7 percent of the respondents report spending no time in teaching non-art courses. In only eight schools do the art teachers spend more than 10 percent of their instructional time teaching non-art courses.

Table 3.9
Art Teachers (Percent)

Certified to teach art	100.0
Certified to teach other subjects	35.2
Recommend teaching art as a career	88.8
Plan to continue teaching five years	89.4
Highest Academic Degree	
Bachelor's	37.0
Master's	63.0
Gender	
Female	59.4
Male	40.6
Ethnic Group	
American Indian/Inuit	1.9
Asian/Pacific Islander	3.8
Black not of Hispanic origin	4.7
Hispanic	2.8
White not of Hispanic origin	86.8

Table 3.10
Teaching Experience: Age (Years)

	Mean	*Median*	*Range*
Teaching Experience			
Visual Art	18.8	19.0	2–36
Other subjects	2.6	——	0–18
Age	42.0	41.0	29–59

These data provide a basis for describing a profile of the typical visual art teacher in large secondary schools. The teacher is likely to be female; is White; is certified to teach visual art; is not certified to teach other subjects; would recommend teaching art as a career; holds a master's degree; plans to continue teaching for five more years; has taught visual art for 18.9 years; has not taught other subjects and is 42 years of age.

Dance

This report on dance programs in large secondary schools in based on completed questionnaires returned by 42 schools. Of 103 schools in the sample that returned completed questionnaires, 42 (35.9%) have dance programs. When valid cases fall below 40, the number of such cases is indicated.

Number of Students Enrolled in Dance

Required Dance Courses

Only nine of the 42 schools offering dance (21.4%) require dance for graduation; the remaining 78.6 percent have no students enrolled in required courses. It appears probable that the schools requiring credit in dance are specialized arts schools.

Number of Students Enrolled in Elective Dance Classes

Of 40 valid cases, 13 schools (32.5%) have no students enrolled in elective dance classes.

Table 4.1 shows data on enrollment in both types of classes.

Table 4.1
Student Enrollment Dance Classes (Number)

	# of Schools	*Mean*	*Median*	*Range*
Required	9	70.5	——	28–800
Elective	26	58.9	23.0	3–400

Who Teaches Dance?

Question 2 sought information on the type of teacher who teaches dance. The resulting data appear in Table 4.2.

Table 4.2 Who Teaches Dance(42)	
Type of Teacher	*Percent of Schools*
Certified physical education teacher	50.0
Certified physical education teacher also certified to teach dance	31.0
Certified dance specialist	23.8
Artist in residence	7.1
Other	9.5

In 54.8 percent of the large secondary schools with dance programs a teacher certified to teach dance is on the faculty. This represents real progress in dance education.

The Dance Curriculum

Question 3 was designed to determine the content of the dance curriculum. The resulting data appear in Table 4.3.

Table 4.3 Curriculum Content (42)		
Subject Matter	*# of Schools*	*Percent of 42 Schools*
Ballet Technique	21	50.0
Modern Dance Technique	27	64.3
Jazz Technique	25	59.5
Folk/Square/Ballroom	21	50.0
Ethnic Dance	12	28.6
Production	23	54.8
Performance	30	71.4
Rehearsal/Repertory	22	52.4
Dance History	19	46.3
Dance Appreciation	23	54.8
Integrated Arts	14	33.3
Composition	21	50.0
Anatomy/Kinesiology	13	31.0
Improvisation	23	54.8
Aerobics	3	.7
Drill Team	4	.9

The data in Table 4.3 establish that existing dance programs cover a broad range of subject matter. Instruction is frequently provided in performance (71.4%), creative movement (64.3%), modern dance (64.3%), appreciation (54.8%), improvisation (54.8%), production (54.8%), rehearsal/repertory (52.4%), ballet technique (50.0%), folk/square/ballroom (50.0%), and composition (50.0%). Students in large secondary schools with dance programs have access to a broad and rich variety of experience in dance.

Curricular Status of Dance

Question 4 was designed to determine the ways in which dance is incorporated in the total school curriculum. Table 4.4 shows the data from 42 responses.

Table 4.4
Curricular Status of Dance (42)

Status	*# of Schools*	*Percent of 42 Schools*
Sequentially developed curriculum	12	28.6
Component of physical education program	24	57.2
Extracurricular activity	18	42.9
Gifted/talented program	6	14.3
Part of academic courses	1	.9
Part of course in related arts	3	7.1
Other	4	9.5

Dance is a component of the physical education program in the majority of schools. The fact that a sequentially developed curriculum exists in well over one fourth of the schools offering dance attests to impressive progress on the part of dance educators.

Ethnic Makeup of the Student Body in Dance

A question regarding the ethnic makeup of the student body in dance generated the data shown in Table 4.5.

Table 4.5
Ethnic Makeup: Dance Students (Percent)

Ethnic Group	*Range*	*Mean*	*None*	*50%+*
American Indian/Inuit	0–80.0	2.1	90.2	2.4
Asian/Pacific Islander	0–13.0	2.1	56.1	0
Black not of Hispanic origin	0–100	15.3	19.5	7.3
Hispanic	0–75.0	9.7	41.5	7.2
White not of Hispanic origin	0–100	70.8	7.3	70.7

To provide insight into the question of whether any of the ethnic groups is proportionately over-or-underrepresented in dance classes, Table 4.6 shows the mean percentage of each ethnic group in the total school population and in dance classes.

Table 4.6
Ethnic Groups: Total School Dance Classes vs. Total School Population (Mean Percent)

Ethnic Group	*School Population*	*Dance Classes*
American Indian/Inuit	0.5	2.1
Asian/Pacific Islander	4.5	2.1
Black not of Hispanic origin	14.9	15.3
Hispanic	10.0	9.7
White not of Hispanic origin	70.5	70.8

The data establish that only Asian students are seriously underrepresented in dance classes.

Facilities for Dance

Question 6 sought information on the availability and adequacy of facilities for dance instruction. The resulting data appear in Table 4.7.

Table 4.7
Facilities for Dance (42)

	Available		
Facility	*Number*	*Percent*	*Adequate Number*
Dance Studio	13	31.0	11
Gymnasium	29	69.0	23
Multipurpose Room	13	32.5	9
Classroom	13	32.5	7
Auditorium/Theatre	23	54.8	20
Lockers	23	54.8	18

Large secondary schools have made real progress in providing facilities for dance. These data are the most favorable of any of the six strata included in the survey.

Teacher Certification

Question 7 posed two queries:

a. Does your state require that dance teachers have a teaching certificate?

b. Does your state offer teacher certification in dance?

The data support the following conclusions:

a. According to 36 respondents, 21 (58.3%) teach in states that require dance teachers to have a teaching certificate.

b. According to 34 respondents, 22 (64.7) teach in states that offer teacher certification in dance.

Evaluation of Student Progress in Dance

One question sought dance educators' opinions of the relative importance of five criteria often used in evaluating student progress in the dance program. Table 4.8 shows by percentages the level of importance assigned to each criterion by 39 dance educators.

Table 4.8
Criteria for Evaluation of Student Progress (Percent)

Criterion	*Essential*	*Very Important*	*Somewhat Important*	*Not too Important*	*Not Important*
Artistic sensitivity	13.2	42.1	21.1	13.2	10.5
Choreographic ability	15.8	28.9	31.6	13.2	10.5
Dance technique	35.9	33.3	23.1	5.1	2.6
Understanding vocabulary and concepts	31.6	39.5	26.3	——	2.6
Effort	81.6	15.8	2.6	——	——

Analysis of the data reveals the relative importance of these five criteria as viewed by dance educators.

a. Dance educators assign effort the highest level of importance; 81.6 percent consider effort an essential criterion; not one considers it unimportant.

b. Understanding vocabulary and concepts is considered the second most important criterion; 71.1 percent of the respondents consider it essential or very important with only 2.6 percent calling it unimportant.

c. Dance technique, third in level of importance, is considered essential or very important by 69.2 percent of the respondents. Only 7.7 percent rate it low in importance.

d. Artistic sensitivity and choreography ability are rated almost equally. Combination of the three positive levels of support results in percentages of 76.3 for choreographic ability and 76.4 for aesthetic sensitivity.

Evaluative Procedures

This question was designed to determine the procedures dance educators use in evaluating student progress in dance. Table 4.9 shows the percentage of 41 respondents who use each of the procedures cited in the question.

Table 4.9
Evaluative Procedures Used

Procedure	*Percentage of Teachers*
Instructor Evaluation	90.2
Skill Tests	80.5
Attendance	70.7
Written Tests	61.0
Peer Evaluation	36.6
Performance Juries	24.4

In the evaluation of student progress in dance, teachers in large secondary schools use a variety of procedures: instructor evaluation 90.2 percent; skill tests 80.5 percent; attendance 70.7 percent; written tests 61.0 percent. Peer evaluation and performance juries are used much less frequently.

Funding

One question requested an estimate of the amount of funds budgeted for the dance program during the 1989-90 school year not including teachers salaries. Responses were received from 39 schools.

Table 4.10
Funds Budgeted for Dance (Dollars)

Mean	*Median*	*Range*
$898.00	$150.00	$0–$8,500[(1)]

[(1)] 15 of 39 schools budgeted zero dollars; 11 schools budgeted 1,200 dollars or more; 2 schools budgeted 3,000 dollars; one school budgeted 5,000 dollars; and one school budgeted 8,500 dollars.

Teachers of Dance

The questionnaire closed with a series of queries seeking demographic and professional data about dance teachers. The data from these queries appear in Tables 4.11 and 4.12.

Table 4.11
Dance Teachers (41) (Percent)

State certified to teach dance	39.0	
Certified in other subjects*	90.5	
Recommend teaching dance as a career	78.0	
Plan to continue teaching five years	80.0	

*Other subjects in which dance teachers are certified include: music 5.4%; art 2.7%; drama 10.8%; physical/health education 62.2%; English 5.4%; other 13.5%.

Undergraduate Major and Minor	**Major**	**Minor**
Music	2.5	9.1
Art	2.5	3.0
Dance	7.5	9.1
Drama	5.0	9.1
Fine Arts	2.5	—
Physical/Health Education	57.5	12.1
English	7.5	3.0
Education	2.5	6.1
Speech	—	6.1
Other	12.5	42.4
Highest Academic Degree:		
Bachelor's	50.0	
Master's	47.6	
Other	12.4	
Gender		
Female	92.9	
Male	7.1	
Ethnic Group		
Black	9.5	
Hispanic	2.4	
White	88.1	

Table 4.12
Teaching Experience: Age (Years)

	Mean	*Median*	*Range*
Teaching Experience			
Dance	12.5	12.0	1–28
Other subjects	10.6	5.0	1–35
Age	45.0	42.0	24–65

These data provide a basis for describing a profile of the typical dance teacher in a large secondary school. The typical teacher is female; is certified to teach physical education and dance; would recommend teaching dance as a career; plans to continue teaching for five more years; holds a bachelor's degree; is White; had an undergraduate major in physical/health education and a minor in dance or

drama/theatre; has 12.5 years of experience teaching dance and 10.6 years teaching other subjects and is 45 years of age.

Drama/Theatre

This report on drama/theatre programs in large secondary schools is based on responses from 94 schools that reported having such programs.

The Offering in Drama/Theatre

Credit Courses in Drama/Theatre

Responses to a question regarding credit courses in drama/theatre offered during the 1988–89 school year generated 93 responses. Of those 93 schools, 83 (89.2%) offered credit courses during that year.

Number of Courses

A query regarding the number of drama/theatre courses resulted in the data appearing in Table 5.1.

Table 5.1
Courses in Drama/Theatre (Number)

Mean	*Median*	*Mode*	*Range*
3.4	2.0	2.0	0–28

Nineteen schools offered one credit course and one school offered 28 courses. In 87.8 percent of the schools the drama/theatre offering consisted of from one to five courses. Single schools reported six, seven, eight, nine, ten, 12 and 28 courses.

The majority of large secondary schools with drama/theatre programs (52.4%) offered one or two courses; several schools offer an impressive number of courses.

Student Enrollment

Responses from 77 schools produced the data appearing in Table 5.2.

Table 5.2
Total Enrollment: Drama/Theatre Courses (Number)

Mean	*Median*	*Range*
113.0	68.0	0–1800

In slightly over half of the schools reporting (50.6%), enrollment ranged from 8 to 68 students. The measures of central tendency reflect the huge enrollment of 820 students in one school and 1800 in another.

A query regarding the number of credits from these courses that may be used to fulfill graduation requirements resulted in the data appearing in Table 5.3.

Table 5.3
Credit Toward Graduation Requirements (Number)

Mean	*Median*	*Mode*
2.4	2.0	1.0

The Drama/Theatre Program Offering

Question 2 sought data on (a) subjects taught; (b) whether the subject is taught in a separate course or (c) as part of a course or (d) both. The data accumulated from 94 respondents appear in Table 5.4. (Percentages shown under (b), (c) and (d) are percentages of schools that offer a given course. Thus, acting is taught in 93.6 percent of the schools responding; 20.0 percent of 93.6 percent offer acting as a separate course; 62.4 percent offer it as part of a course; 17.6 percent offer it in both settings.)

Table 5.4
Subjects Taught in Drama/Theatre (Percent)

Subject	*a. Taught*	*b. Separate Course*	*c. Part of a Course*	*d. Both*
Acting	93.6	20.0	62.4	17.6
Creative Dramatics	73.4	2.9	91.3	5.8
Improvisation	86.2	2.5	92.4	5.1
Pantomime/Mime	84.0	2.6	96.2	1.3
Puppetry	18.3	5.9	94.1	——
Childrens Theatre	44.1	7.5	90.0	2.5
Directing	70.2	6.3	85.7	7.9
Playwriting	43.6	2.4	92.7	4.9
Technical Theatre	78.7	21.3	68.6	8.6
Theatre History	76.6	5.8	94.2	——
Dramatic Literature	80.9	5.8	90.3	4.2
Radio/Television/Film	47.9	25.0	70.5	4.5

The range of subjects taught in large secondary school drama/theatre programs is impressive in its breadth. Subjects offered in more than 70 percent of drama/theatre programs include acting (93.6%), improvisation (86.2%), pantomime/mime (84.0%), dramatic literature (80.9%), technical theatre (78.7%), theatre history (76.6%) and directing (70.2%). In a vast majority of schools in the sample these subjects are offered as part of a course. Offering a subject as a separate course is fairly rare and probably takes place only in very large secondary schools with highly developed drama/theatre programs. Subjects most frequently

offered in a separate course include radio/television/film, technical theatre and acting.

Who Teaches Drama/Theatre?

Question 3 sought information on the type of teacher who teaches drama/theatre.

Table 5.5
Who Teaches Drama/Theatre?

Type of Teacher	*Percent of Schools*
Certified classroom teacher	45.1
Certified teacher with coursework in drama/theatre	37.4
Certified drama/theatre specialist	60.4
Other	2.2

Certified drama/theatre specialists are clearly dominant in teaching the subject in large secondary schools. While such certification is not yet as common as certification of specialists in music and art, the direction appears highly positive for the profession.

Curricular Status of Drama/Theatre Productions

It was of interest to the profession to determine the curricular status of drama/theatre productions. Table 5.6 shows data secured by a query on this topic.

Table 5.6
Productions: Curricular Status

Status	*Percentage*
Curricular-separate course	32.6
Curricular-part of a course	38.2
Extracurricular	90.4

Drama/theatre productions still represent an extracurricular activity in most schools, but production often takes place in a separate course or as part of the content of a drama/theatre course.

Drama/Theatre Productions

Question 5 was designed to determine the number of productions presented during the 1988–89 school year, the number of performances and the number of students participating. Table 5.7 shows the data secured from 87 responding schools.

Table 5.7
Drama/Theatre Productions (87) 1988–89

Production	*Presented (percent)*	*# of Productions*		*# of Performances*		*# of Students*	
		Mean	*Range*	*Mean*	*Range*	*Mean*	*Range*
Play	93.6	2.4	1–11	5.5	1–18	56.6	6–200
Musical	61.7	1.2	1–5	4.0	2–14	72.6	20–375
Variety/Talent Show	51.1	1.8	1–15	2.7	2–15	94.5	15–1700
Dramatic Reading	23.4	3.7	1–16	5.5	1–50	28.1	2–120

Plays clearly dominate the drama/theatre production schedule in large secondary schools, but musicals and variety/talent shows involve larger numbers of students. While dramatic readings were presented in fewer than one fourth of the responding schools, the range in number of performances is greater than that of any of the other three types of productions.

Facilities

A question regarding facilities for drama/theatre produced the data in Table 5.8.

Table 5.8
Drama/Theatre Facilities (93) (Percent)

Facility	*Adequate*	*Inadequate*	*Absent*
Drama/Theatre	47.3	19.4	33.3
Auditorium/Stage	69.6	26.1	4.3
Workshop Space	31.2	44.1	24.7
Storage Space	23.7	67.7	8.6

These data indicate gross inadequacies in facilities for drama/theatre especially storage space and workshop space both of which are essential to a quality program.

Festival/Contest Participation

Of 93 responding schools, 49 (52.7%) have participated in a state or regional drama/theatre festival/contest during the past two years.

Drama/Theatre Student Organization

Of 94 responding schools, 76 (80.9%) have a drama/theatre student organization.

Ethnic Makeup – Drama/Theatre Participants

A question regarding the ethnic makeup of participants in elective drama/theatre classes and activities generated the data shown in Table 5.9.

Table 5.9
Ethnic Makeup: Elective Drama/Theatre (Percent)

Ethnic Group	*Range*	*Mean*	*None*	*50%+*
American Indian/Inuit	0–6.0	0.2	89.2	0
Asian/Pacific Islander	0–25.0	2.2	51.6	0
Black not of Hispanic origin	0–90.0	11.7	24.7	7.6
Hispanic	0–100	6.6	44.1	2.2
White not of Hispanic origin	0–100	78.8	3.2	84.9

To provide insight into the question of whether any of the ethnic groups is proportionately overrepresented or underrepresented in drama/theatre electives, Table 5.10 shows the mean percentage of each ethnic group in the total school population and in drama/theatre activities.

Table 5.10
Ethnic Groups: Total Schools vs. Drama/Theatre (Percent)

Ethnic Group	*Total School Population*	*Drama/Theatre Participants*
American Indian/Inuit	0.5	0.2
Asian/Pacific Islander	4.5	2.2
Black not of Hispanic origin	14.8	11.7
Hispanic	10.0	6.6
White not of Hispanic origin	70.5	70.8

The data in Table 5.9 establish conclusively that all ethnic groups other than White are proportionately underrepresented in elective drama/theatre classes and activities. The degree of their underrepresentation may be cause for concern among drama/theatre educators and school administrators.

Departmental Locus for Drama/Theatre Productions

Another question sought to determine in which department(s) (subject areas) drama/theatre production takes place. The question generated the data shown in Table 5.11.

Table 5.11
Departmental Locus: Drama/Theatre Productions (94)

Department	*Number of Schools*	*Percentage of 94 Schools*
Drama/Theatre	59	62.8
English	43	45.7
Speech	23	24.5
Humanities	5	5.3
Integrated Arts	7	7.4
Language Arts	8	8.5
Music	34	36.1

It appears that in many large secondary schools departments other than drama/theatre prepare and present drama/theatre productions. In addition to drama/theatre departments, those departments frequently involved include English, speech and music, which in many schools bears major responsibility for the presentation of musicals.

Formal Collaboration

Theatre educators expressed special interest in knowing the extent to which *formal* collaboration exists between drama/theatre departments and other departments.

Table 5.12
Collaboration: Drama/Theatre and Other Departments (94)

Department	*Number of Schools*	*Percentage of Schools*
Music	67	71.3
Visual Art	37	39.4
Dance	22	23.4
Speech	39	41.5
Vocational Training	12	12.9
English	7	7.5

Frequent presentation of musicals undoubtedly accounts for the high percentage of schools in which there is formal collaboration between drama/theatre and music departments.

Required Certification

Full-time Teachers. Sixty of the 85 schools (70.6%) that responded to a question regarding required certification for full-time drama/theatre teachers are located in states that have such a requirement.

Part-time Teachers. Thirty-seven of 76 schools (49.4%) are located in states that require certification for part-time teachers.

Funding

The final question about the drama/theatre program sought data on estimated funding for the 1989-90 school year. Data on funding and the percentage of funds that come from fund raising efforts appear in Tables 5.13 and 5.14.

Table 5.13 Funding (Dollars)			
Mean	*Median*	*Mode*	*Range*
$2,429	$1,200	$0	$0–$25,000

Zero funding was reported by 21.4 percent of the respondents and 46.4 percent of the schools budgeted 1,000 dollars or less; 39.3 percent of the schools budgeted from 1,000 to 5,000 dollars and 11.9 percent budgeted from 6,000 to 10,000 dollars. One school budgeted 12,000 dollars and another, 25,000 dollars.

Table 5.14 Percent From Fund raising			
Mean	*Median*	*Mode*	*Range*
39.6	25.0	0	0–100

39.1 percent of large secondary schools do not depend on fundraising at all; the comparable figure for small secondary schools is 50.3 percent. Furthermore, more than a quarter of large secondary schools (26.4%) must raise 100 percent of the funding for drama/theatre.

Drama/Theatre Teachers

The final question in the drama/theatre section sought demographic and academic information from drama/theatre teachers. The resulting data appear in Tables 5.15 and 5.16.

Table 5.15 Drama/Theatre Teachers (92) (Percent)	
Certified to teach drama/theatre	73.9
Certified to teach other subjects	97.8
Recommend teaching drama/theatre as a career	88.0
Plan to continue teaching five years	92.8
Other subjects in which drama/theatre teachers are certified include: music 4.6%; art 2.3%; English 89.7%; and speech 60.8%.	
Highest Academic Degree	
Associate	1.1
Bachelor's	45.7
Master's	52.2
Doctorate	1.1

Table 5.15 (Continued) Drama/Theatre Teachers (92) (Percent)		
Undergraduate Major and Minor	**Major**	**Minor**
Drama	35.2	20.0
English	34.1	31.3
Speech	15.4	12.5
Art	6.6	3.5
Education	4.4	21.3
Fine Arts	2.2	31.3
Music	2.2	5.0
Race		
Asian	1.1	
Black	3.3	
Hispanic	3.3	
White	92.2	
Gender		
Male	48.9	
Female	51.1	

Table 5.16 Teaching Experience: Age (Years)			
Teaching Experience	*Mean*	*Median*	*Range*
Drama/Theatre	12.4	12.0	1–35
Other subjects	10.2	9.0	1–31
Age	42.0	41.0	23–65

These data provide a basis for describing a profile of the typical drama/theatre teacher in a large secondary school. The teacher is likely to be female; is certified to teach both drama/theatre and English; would recommend teaching drama/theatre as a career; plans to continue teaching for five more years; holds a master's degree; is White; had an undergraduate major in drama/theatre and a minor in English; has 12.4 years of experience teaching drama/theatre and 10.2 years teaching other subjects and is 42 years of age.

Chapter VII
Summary and Conclusions

This chapter consists of four sections:

A. Comparison of the status of music and art education in 1962 and 1989;

B. Summaries of the status of each of the arts in large and small elementary schools, middle schools, and secondary schools;

C. Conclusions about the total arts education program; and

D. Closing Statement.

A. COMPARISON: 1962 and 1989

Differences in strata and in content between the present survey and *Music and Art in Public Schools*, the survey conducted by the National Education Association in 1962, preclude item-by-item comparison. Some items were, however, common to both surveys. This section presents comparative data on the items that pertain to music and art in elementary and secondary schools.

Music in Elementary Schools

Items common to both surveys of the elementary school music program included: The Offering in General Music, Who Teaches General Music?, Instrumental Instruction, Special Music Rooms and Instructional Equipment and Materials.

The Offering in General Music

Table 7.1 shows data on the offering in general music, the presence of a written curriculum and the number of minutes per week allotted to general music.

There has been remarkably little change in the percentage of elementary schools offering general music, but a marked increase has occurred in the percentage of elementary schools having a written curriculum. On a negative note, the number of minutes allotted to general music has undergone a significant decrease.

Table 7.1
Offering in General Music (1962 and 1989)

	Offer (Percent)	*Written Curriculum (Percent)*	*Minutes Per Week (Mean Number)*
Grades 1-3			
1962	94.5	51.1	75.0
1989 (small)	98.0	84.0	56.5
1989 (large)	95.7	86.1	53.1
Grades 4-6			
1962	94.5	51.1	80.0
1989 (small)	93.9	80.8	62.4
1989 (large)	98.3	86.1	62.7

Who Teaches General Music?

Table 7.2 presents data on the type of teacher responsible for teaching general music.

Table 7.2
Who Teaches General Music? (1962: 1989) (Percent)

	Classroom Teacher	*Classroom Teacher with Assistance from a Specialist*	*Music Specialist*	*Not Taught*
Grades 1-3				
1962	42.5	39.0	13.0	5.5
1989 (Small)	6.6	4.5	87.9	1.0
1989 (Large)	9.3	3.4	83.1	4.2
Grades 4-6				
1962	32.5	40.0	22.0	5.5
1989 (Small)	8.2	.5	88.3	3.0
1989 (large)	6.0	2.6	87.2	4.2

The change between 1962 and 1989 in the type of teacher who teaches general music is truly momentous. In 1962 the norm was for the classroom teacher to teach general music with or without assistance from a music specialist. The role of the music specialist in actual teaching was modest. Today music specialists dominate the teaching of general music, the result, to an extent, of teachers' unions' demands for preparation time for classroom teachers.

Instrumental Instruction

Table 7.3 shows data on the percentage of schools offering instruction in piano, wind/percussion and strings and the charging of a fee for the instruction.

Table 7.3
Instrumental Instruction (1962: 1989) (Percent)

	Piano	*Wind/Percussion*	*Strings*	*Fee*
1962	13.4	86.4	58.8	16.5
1989 (Small)	2.9	58.7	35.0	5.4
1989 (large)	3.2	54.8	35.5	9.3

There have been notable changes in the elementary school instrumental instruction program. The percentage of schools offering instrumental instruction has declined severely (strings by 40%; wind/percussion by 34% and piano instruction is almost extinct with a decline of 77%). Part of this reduction may be due to the change in the configuration of elementary schools from K-6 which was the norm in 1962 to K-5 which is currently more common.

Special Music Room

The percentage of elementary schools that provide a special room for music teaching has increased markedly: 1962 - 42.9%; 1989 - small schools 53.5%; large schools - 66.9%.

Instructional Materials and Equipment

Seven items of materials and equipment were common to the two surveys. The data in Table 7.4 show that those items were available in much higher percentages of schools in 1989 than in 1962.

Table 7.4
Availability of Instructional Materials and Equipment (1962: 1989) (Percent)

	1962	*1989 (Small)*	*1989 (Large)*
Music Series	77.8	97.5	94.1
Record Players	90.2	99.5	99.2
Piano	83.9	99.0	100.0
Rhythm Instruments	69.9	97.4	97.5
Record Library	65.3	81.4	88.9
Tape Recorder	60.6	100.0	99.2
Autoharp	37.1	82.2	87.7

While the percentage of elementary schools with a music specialist teaching general music has increased dramatically, the amount of time allotted to general music has decreased significantly. The percentage of elementary schools offering instrumental music instruction has undergone a drastic decline.

Art in Elementary Schools

Only three items were common to the two surveys: The Offering in Art, Who Teaches Art? and Special Art Room.

The Offering in Art

Table 7.5
The Offering in Art (1962: 1989)

	Offer (Percent)	*Written Curriculum (Percent)*	*Minutes Per Week (Mean)*	
			1–3	*4–6*
1962	— [1]	38.5	60.0	70.0
1989 (Small)	96.0	75.0	49.2	50.3
1989 (Large)	91.9	85.1	55.1	60.1

[1] *In the 1962 survey the question was phrased in terms of there being "a definite allotment of time." 60% of schools in large districts responded "yes;" 48% of schools in small districts responded "yes."*

Table 7.5 shows data on the offering in art, the presence of a written curriculum and the number of minutes per week allotted to art.Elementary schools today are much more likely to offer art and to have a written curriculum, but the number of minutes allotted to art has diminished.

Who Teaches Art?

Table 7.6
Who Teaches Art?

	Classroom Teacher	*Classroom Teacher with help from Specialist*	*Art Specialist*
1962 (1–3)	62.5	26.0	4.5
1962 (4–6)	59.3	24.5	8.7
1989 (1–6)	33.8	3.4	58.5

Instruction by a classroom teacher with help from an art specialist has almost disappeared while the role of the art specialist has increased dramatically. The teaching of art by a classroom teacher is now much rarer than in 1962.

Percentages of schools with an art specialist and a written curriculum have increased dramatically, but the number of minutes per week allotted to art instruction has declined.

Special Room for Art

In 1962 only 12% of elementary schools reported having a special room for the teaching of art. In 1989 the percentages had increased to 38.4% of small elementary schools and 55.4% of large schools.

Music in Secondary Schools

The Offering in Music

A few performance groups have been added to the music offering in secondary schools since 1962; they include jazz band, wind ensemble, swing/jazz choir and madrigal group. On the whole, however, the offering in music has remained more stable than in art where the offering has been greatly expanded.

Table 7.7 shows the percentages of middle/junior high schools and secondary schools offering performance groups and classes common to both surveys.

Table 7.7
Offering in Music (1962: 1989) (Percent)

Group	*1962 JHS*	*1989 Middle (Large)*	*1962 Secondary*	*1989 Secondary (Large)*
Concert Band	94.3	93.6	92.6	93.2
Chorus	79.4	81.9	67.3	84.5
General Music	84.4	68.8	43.6	22.3
Select Choir	57.4	39.1	80.5	66.3
Orchestra	66.7	16.7	69.5	32.0
Boys Chorus	28.7	18.5	41.0	22.3
Music Appreciation	24.8	12.9	46.9	22.3

The table reveals unfortunate changes in the music offering. The percentages of junior high/middle schools offering the following performance groups and music classes have decreased markedly between 1962 and 1989: general music, select choir, orchestra, boys chorus and music appreciation. An increase in percentage applies to chorus.

A comparable decrease in percentage of offering has occurred in secondary schools. Decreased percentages apply to all offerings other than chorus and concert band.

Instructional Equipment

Only four items of equipment are common to both surveys. Table 7.8 shows the comparative percentages for 1962 and 1989. Availability of those items has increased.

Table 7.8
Instructional Equipment (Percent)

Item	*1962*	*1989*
Piano	93.9	100.0
Record Player	93.4	96.1
Risers	65.7	90.2
Record Library	50.7	77.6

Contest Participation

The mean percentage of schools participating in contests has risen only slightly: 66.4% in 1962; 68.3% in 1989.

Music Requirement

There has been a slight increase in the percentage of secondary schools that have a music requirement (1962 – 12.9%; 1989 – 14.7%).

Art in Secondary Schools

The Offering in Art

The offering in art education has undergone tremendous growth and change since 1962. Only seven art subjects were listed in the 1962 survey; the 1989 survey lists 19 subjects. Furthermore, the percentage of schools offering the subjects common to both surveys has risen dramatically. Table 7.9 shows data supporting the latter conclusion.

Table 7.9
The Offering in Art (Percent)

Subject	*JHS 1962*	*Middle School 1989*	*Secondary School*	
			1962	*1989*
Drawing/Painting	98.5	100.0	91.3	100.0
Ceramics	25.4	74.7	18.5	88.9
Metal/Jewelry	16.9	18.6	15.2	46.3
Sculpture	12.3	70.1	6.5	87.0
Weaving	7.7	49.4	9.8	39.8

In 1989 students had access to a level of richness and variety in art experience and learning that may have been almost inconceivable in 1962.

Art Requirement

The percentage of secondary schools requiring art has increased dramatically (6.4% in 1962; 34.3% in 1989).

Written Curriculum

In 1962, 57.0% of secondary schools had a written curriculum for art courses. In 1989 the percentages are 89.3% in middle schools and 92.6% in secondary schools.

The scope of the offering in art has expanded impressively with the addition of a wide variety of specialized subjects several of which go beyond production. The concept of Discipline Based Art Education has had a dramatic effect on middle and secondary school art programs.

B. SUMMARIES: ARTS EDUCATION PROGRAMS

This section contains summaries of general information about arts education and of the status of the four arts in the six strata involved in the survey.

Small Elementary Schools

General Information

Support for Arts Education

Music has the highest level of parental support with 44.8% of the schools reporting "strong support." Comparable percentages are 21.9% for art, 9.9% for drama/theatre and 2.5% for dance.

Financial support for all arts programs has increased or remained stable during the past five years in the vast majority of schools having such programs. Decreases in funding were reported for music in 11.2% of the schools in the sample and for art in 10.3%. Drama/theatre is not offered in 63.7% of the schools; dance, in 82.0%.

Enrichment of Arts Programs

More than 50% of the schools in the sample sponsored field trips to art museums, live drama performances and live music performances during the 1988-89 school year; the number of students involved ranged from 10 to 490. Only 24.5% of the schools sponsored trips to live dance performances.

Of schools in the sample, 84.5% have had visiting musicians during the past three years; 61.4% have had visiting actors; 52.9%, visiting artists; 47.2%, visiting dancers. Almost one-third of the schools have had an artist-in-residence during the past three years.

Small elementary schools appear to be taking good advantage of these three means of enriching their arts education programs.

Music

General Music

General music is offered in 98.0% of the schools in the sample. The mean number of minutes per week allotted to general music is 56.5 in grades 1-3 and 62.4 in grades 4-6, but 25% of the schools devote 30 minutes or less which is patently inadequate.

Certified music specialists teach intermediate grade general music in 88.3% of the schools; the figure for primary grades is 87.9%.

Instructional Supplies and Equipment

Items of instructional equipment and materials considered "adequate" in more than 80% of the schools include pianos, record players, tape recorders, music series books and series teacher editions. Items absent or considered inadequate in 50% or more of the schools include computer software, fretted instruments, tuned mallet instruments and tapes/recordings.

Emphasis in General Music

Singing receives major emphasis in 93.9% of the schools in the sample; listening, in 71.8%. Other experiences that receive major emphasis in more than 40% of the schools in the sample include playing instruments, reading music and discussing music.

Instrumental Music

Wind/percussion instruction is offered in 58.7% of small elementary schools. Such instruction most frequently begins in the fifth grade. Percentages of schools offering other instruments are: recorders, 50.5%; strings, 35.0%; and fretted instruments, 14.7%.

Performance Groups

More than half of the schools (58.7%) have a band; 47.6% have a chorus; 23.1% have an orchestra; and 15.9% have a select choir.

The accumulated data indicate that many small elementary schools do not provide either instrumental instruction or opportunities for students to participate in performance groups. More than 40% of the schools have no band; more than 50% have no chorus; more than 75% have no orchestra; and almost 85% have no select choir.

Funding

With the exception of a few schools, funding for the music program other than teachers' salaries is scanty. For the 1989-90 school year one school in eight budgeted no funds; six of ten budgeted 500 dollars or less.

There appears to be considerable disparity between the level of parental support for music (44.8% strong and 39.4% moderate) and the level of funding.

Visual Art

Visual art programs are close to universal in small elementary schools (95.5%) and a written curriculum is present for each grade, kindergarten through grade 6,

in about three fourths (71.3% to 75.9%) of the schools in the sample. The mean number of minutes per week devoted to art instruction is 50; the mode in grades 1 through 6 is 60 minutes per week.

The teaching of art is done by certified art specialists in 58.5% of the schools; by a classroom teacher with some preparation in art in 9.2% and by certified classroom teachers in 24.6%.

A deficiency exists in the adequacy of instructional materials. Art textbooks are "inadequate" or "absent" in 71.7% of the schools in the sample; teachers guides, in 62.6%; slides, in 73.5%; film strips/videos, in 67.0%; books about art, in 61.6%; and color reproductions, in 59.9%.

There are great variations in funding: 7.1% budgeted no money for art for the 1989-90 school year; 41% budgeted 500 dollars or less; 67.7% budgeted 1,000 dollars or less. Individual schools budgeted 8,500 and 10,000 dollars.

Dance

Dance is in most respects the least viable of the arts education programs in small elementary schools. The data are negative with unfortunate consistency.

Only 7.2% of 208 schools in the sample offer dance instruction. Of the 15 schools that offer dance, only 3 have a certified dance specialist on the faculty.

Of those 15 schools, 7 presented no dance performances during the 1988-89 school year and 5 presented one performance. Single schools presented two, three and four performances.

Funding for dance is non-existent at worst, minimal at best.

Drama/Theatre

The situation in drama/theatre is more favorable than in dance, but only 34 of 208 schools offer drama/theatre instruction as such. In schools having a drama/theatre program drama/theatre specialists are scarce.

On the other hand, drama/theatre differs from the other arts in that dramatic activities are frequently used in the teaching of other subjects. Children participate in dramatizing and enacting stories and study plays in over 80% of the schools in the sample. Learning games and improvisation are other dramatic activities in frequent use. Whether a drama/theatre program exists or not, the vast majority of children in small elementary schools receive an early introduction to the subject.

Large Elementary Schools

General Information

Support for Arts Education

Music has the highest level of support with 48.8% of the schools reporting "strong support." Comparable percentages are 31.1% for art, 9.8% for drama/theatre and 5.8% for dance.

Financial support for all arts programs has increased or remained stable during the past five years in the vast majority of schools having such programs. Decreases reported are as follows: music in 14.8% of the schools in the sample; art in 10.7%. Drama/theatre has no support in 73.9% of the schools; dance in 81.4%.

Enrichment of Arts Programs

About two thirds of the schools in the sample sponsored field trips to art museums, live drama performances and music performance during the 1988-89 school year. Slightly more than one third of the schools sponsored trips to live dance performances.

Of schools in the sample, 91.8% have had visiting musicians during the past three years; 76.2% have had visiting actors; 65.0%, visiting artists; 61.5%, visiting dancers. Almost one third (32.3%) of the schools have had an artist-in-residence during the past three years. Large elementary schools appear to be taking superior advantage of these three means of enriching their arts education programs.

Music

General Music

General music is offered in 98.3% of the schools in the sample. The mean number of minutes per week allotted to general music is 53.1 in grades 1-3 and 62.7 in grades 4-6, but 25% of the schools devote 30 minutes or less which is patently inadequate. Certified music specialists teach intermediate grade general music in 87.2% of the schools; the figure for primary grades is 83.1%.

Instructional Supplies and Equipment

Items of instructional equipment and materials considered adequate in more than 80% of the schools include pianos, record players, tape recorders, music series books, series teacher editions and rhythm instruments. Items absent or considered inadequate in 50% or more of the schools include computer software, fretted instruments and orchestral instruments.

Emphasis in General Music

Singing receives major emphasis in 92.3% of the schools in the sample; listening, in 74.6%. Other experiences that receive major emphasis in more than 40% of the schools in the sample include creative movement, reading music, playing instruments and discussing music.

Instrumental Music

Wind/percussion instruction is offered in 54.8% of large elementary schools. Such instruction most frequently begins in the fifth grade. Percentages of schools offering other instruments are: recorder 53.2%; string instruction 35.5% and fretted instruments 8.9%. Piano instruction is a truly rare offering (4 of 124 schools).

Performance Groups

Fewer than half of the schools (47.6%) have a band; 62.1% have a chorus; 19.3% have an orchestra and 16.1% have a select choir. The accumulated data indicate that many large elementary schools are failing to provide instrumental instruction and opportunities for students to participate in performance groups. 52.4% of the schools have no band; 37.9% have no chorus; 80.7% have no orchestra and 83.9% have no select choir.

Funding

With the exception of a few schools, funding for the music program other than teachers' salaries is scanty. For the 1989-90 school year 11.6% of the schools budgeted no funds; 59.8% budgeted 500 dollars or less. There appears to be considerable disparity between the level of parental support for music (48.8% strong and 39.7% moderate) and the level of funding.

Visual Art

The percentage of large elementary schools offering art varies between 72.6% in kindergarten and 93% in the fifth grade. Well over 80% of the schools with an art program have a written curriculum for each grade. The mean number of minutes per week devoted to art ranges from 54.7 in the third grade to 63.1 in the sixth grade. The overall mean (grades 1 - 6) is 57.4 minutes per week.

The teaching of art is carried on by certified art specialists in 61.3% of the schools in the sample; by classroom teachers with some preparation in art in 5.6%; and by certified classroom teachers in 27.4%.

A serious deficiency exists in the supply of instructional equipment and materials. Art textbooks are "inadequate" or "absent" in 71.1% of the schools in the sample; teachers guides, in 60.5%; slides, in 65.2%; film strips/videos, in 58.3%; books about art, in 50.0%; and color reproductions, in 48.8% of the schools.

Great variation in funding for art exists in the schools under consideration. While 8.7% budgeted no money for the 1989-90 school year and 42.7% budgeted

1,000 dollars or less, 21.4% budgeted 3,000 dollars or more and two schools budgeted 10,000 dollars.

Dance

Dance is in most respects the least viable of the arts education programs in large elementary schools as in small ones. The data are negative with unfortunate consistency. Only 11 of 124 (8.9%) schools in the sample offer dance instruction. Of the 11 schools, only 2 have a certified dance specialist on the faculty. Of the 11 schools, 6 presented no dance performances during the 1988-89 school year and 2 presented one performance. Single schools presented two, three and four performances.

Funding for dance is non-existent or minimal in all but two schools. Five of 11 schools budgeted funds for the 1989-90 school year. Three schools budgeted 100, 125 and 200 dollars; two schools budgeted 3,000 dollars.

Drama/Theatre

The situation in drama/theatre is more favorable than in dance, but only 19 of 124 schools offer drama/theatre instruction as such. In schools having a drama/theatre program drama/theatre specialists are scarce; only one school has such a specialist on its faculty.

On the other hand, drama/theatre differs from the other arts in that dramatic activities are frequently used in the teaching of other subjects. Children participate in dramatizing and enacting stories in over 80% of the schools in the sample. Reading and studying plays, learning games and improvisation are other dramatic activities in frequent use. Whether a drama/theatre program exists or not, the vast majority of children in large elementary schools receive an early introduction to the subject.

Small Middle Schools

General Information

Arts Administrators

The data from 30 small middle schools indicate that having arts administrators is not a characteristic of the districts of which schools in the sample are a part. Of 30 schools, 20 are part of school districts with no arts administrator. Among the 10 school districts having one or more arts administrators, four have a Director/Coordinator of Music, five have a Supervisor of Music, three have a Director of Fine Arts, three have a Supervisor of Visual Art and one has a Director/Coordinator of Visual Art.

Related/Integrated Arts Courses

Related/integrated arts courses are offered in fewer than half (46.7%) of the schools in the sample. The subjects included in those courses in order of frequency are: music and visual art in 12 schools; drama/theatre and creative writing in six schools, industrial design in five; dance in three; graphic design in two and media studies in one school.

Classes for the Gifted/Talented

Offering classes for gifted/talented students in not the mode; only 5 of 29 schools do so. The arts involved in order of frequency are visual art in three schools, music in one school; drama/theatre in one school and dance in none.

Parental Support

Music has the highest level of parental support with 62.1% of 29 principals indicating "strong support." Art has "strong support" in 10.7% of the schools; drama/theatre in 6.8%. Summing the percentages of "strong" and "moderate" support verifies further the relative strength of parental support for each of the arts: music 93.1%; art 64.3% and drama/theatre 40.3%. In no school does dance have either "strong" or "moderate" support and 87.6% of the schools have no dance program.

Financial Support

During the past five years financial support for music has increased in 30.0% of the schools; for art in 23.3%. Support for drama/theatre has increased in 14.3% of the schools. The low level of support for dance is further reflected in the 83.3% of the schools reporting "no support."

Field Trips to Arts Events

During the 1988-89 school year 11 schools (37.7%) sponsored field trips to art museums; 10 schools (33.3%), to live drama performances; nine schools (30%), to music performances; and one school, to a dance performance.

Visiting Artists

During the past three years the majority of small middle schools had visits by musicians (90%), visual artists (71.4%) and actors (60.7%). Only 34.6% of the schools had visits by dancers.

Fine Arts Requirement

There is a fine arts requirement in 46.7% of the schools in the sample.

Music

The Offering in Music

Concert band and mixed chorus, both present in 85.7% of the schools, are the performance groups most frequently offered in small middle schools. Substantial percentages also apply to beginning instruments (59.3%), jazz band (40.7%) and general music (57.1%). Only small percentages of the schools offer girls chorus (7.4%), boys chorus (3.7%), class piano (3.7%), class voice (3.7%) or basic musicianship (7.1%). String orchestras are present in 14.8% of the schools. Although concert band and mixed chorus are widely available to small middle school students, those students have only limited access to other performance groups and music classes.

Summer Music Programs

Of 28 schools, 35.7% have a summer music program.

Music Requirement

Of 28 schools, only eight (28.6%) require a music course.

Instructional Equipment and Materials

Music educators have no reason to be sanguine about supplies of instructional equipment and materials in small middle schools despite the presence of pianos, record players, tape recorders, band music and choral music in more than 90% of the schools. Reports of "inadequate" and/or "absent" supplies of the following items emerged from more than half of the schools: computers and music software, orchestral instruments, fretted instruments, record/tape library, orchestral music, general music series, books about music and synthesizers.

Funding

Small middle schools provide modest funding for the music programs. The mean amount budgeted for band during the 1989-90 school year was $2,560; for the choral program $1,159. Music educators in small middle schools are much less likely to be burdened with fundraising than their counterparts in secondary schools.

Visual Art

The Offering in Visual Art

Students in small middle schools have access to a rich variety of learning experiences in art even though the offering is less extensive than in large middle schools and secondary schools.

Subjects offered in 70% or more of the schools include drawing (100%), painting (96.4%), printmaking (82.1%), sculpture (71.4%), art history (71.4%) and basic

design (75.0%). Separate courses are rare, but 26.9% of the schools that offer painting have a separate course. The comparable percentage for photography is 53.3% and for related arts, 50.0%.

On the other hand, art educators may be concerned with the levels of adequacy in instructional materials. Only materials for papermaking and weaving/fiber are considered adequate by 90% or more of respondents; other percentages range from 6.5% for industrial design to 82.1% for drawing.

Art Requirement

Only 17.9% of the schools in this small sample of schools require a course in art.

Written Curriculum

As in other strata, a high percentage of schools (85.7%) have a written curriculum for each art course offered.

Discipline Based Art Education

Art teachers in small middle schools incorporate Discipline Based Art Education in their teaching liberally (44.7% "to a great extent," 48.1% "to a limited extent").

Funding

All 25 schools in the sample budgeted funds for the 1989-90 school year. The mean amount was 2,255 dollars; the median, 1,700 dollars; the range 300 to 15,000 dollars.

Dance

The Dance Program

Of 31 schools responding to the survey, only 7 have dance programs. Certified physical education teachers teach dance in six of the seven schools. Dance programs in small middle schools consist almost entirely of experience in folk/square/ballroom dance.

Funding

With the exception of one school that budgeted 450 dollars for the 1989-90 school year, funding for dance is entirely absent.

Drama/Theatre

The Offering in Drama/Theatre

Of 15 schools responding to a question about the drama/theatre offering, four (26.7%) reported offering credit courses in drama/theatre during the 1988-89

school year. The range of subjects taught in drama/theatre programs is broad ranging from acting to radio/television/film. The subjects most frequently included are: acting, improvisation, pantomime/mime and creative dramatics.

Who Teaches Drama/Theatre?

Certified teachers with and without course work in drama/theatre teach drama/theatre in all but three schools that have a certified drama/theatre specialist on the faculty.

Theatre Productions

The status of theatre productions in a school may be curricular (separate course or part of a course) or extra-curricular; the latter status is most common. Nine of 30 schools reported having presented plays during the 1988-89 school year; five presented variety/talent shows and dramatic readings; four presented musicals.

Funding

The range in funding for drama/theatre for the 1989-90 school year was broad - 0 dollars to 5,000 dollars.

Three schools budgeted zero dollars; one school budgeted 50 dollars; eight schools budgeted 400 dollars or less; other amounts budgeted by single schools were 600, 1,500, 2,000 and 5,000 dollars.

Large Middle Schools

General Information

Arts Administrators

The data from 104 large middle schools indicate that having one or more arts administrators is the norm in districts of which the schools in the sample are a part. Of 104 schools, 32 (32.7%) are part of school districts with no arts administrator. Among the 72 school districts having one or more arts administrators, 25 have a Director of Fine Arts, 25 have a Director/Coordinator of Music, 21 have a Supervisor of Music, 17 have a Supervisor of Visual Art and 17 have a Director/Coordinator of Visual Art.

Related/Integrated Arts Courses

Related/integrated arts courses are offered in more than half (53.9%) of schools in the sample. The subjects included in those courses in order of frequency are: music 94.2%; visual art 78.8%; drama/theatre 44.2%; creative writing 44.2%; industrial design 44.2%; graphic design 40.4%; media studies 26.9%; dance 25.0% and architecture 13.5%.

Classes for the Gifted/Talented

Offering classes for gifted/talented students is not common practice in large middle schools. The arts involved in order of frequency are visual art in 18.4% of the schools, music in 18.4%, drama/theatre in 9.3% and dance in 4.1%.

Parental Support

As is true at all levels of public schools, music has the highest level of parental support with 67.0% of the principals indicating "strong support." The percentages for the other arts are significantly lower. When "strong" and "moderate" percentages are summed, a revealing picture of the relative strength of parental support emerges: music 93.0%; art 66.3%; drama/theatre 45.4% and dance 16.5%.

Financial Support

During the past five years financial support for music has increased in 40.0% of the schools; for art in 20.8%. Support for drama/theatre has increased in 15.3% of the schools. The low level of support for dance is reflected in the 71.4% of the schools reporting "no support."

Field Trips to Arts Events

During the 1988-89 school year 50.0% of the schools sponsored field trips to live drama performances; 39.5%, to music performances; 35.6%, to art museums and 18.3%, to dance performances.

Visiting Artists

During the past three years large percentages of schools in the sample have had no visits by dancers (65.6%), artists (53.6%) and actors (47.3%). In these schools musicians are far and away the most frequent visitors with 77.1% of the schools having had musicians visit at least once.

Fine Arts Requirement

There is a fine arts requirement in 56.7% of the schools in the sample; the mode is to require one semester of such courses.

Music

The Offering in Music

Concert band, mixed chorus and beginning instruments are the performance activities most frequently offered in large middle schools. It is notable that 41.9% of these schools offer string orchestra and that general music is offered in 68.8% of the schools. Enrollment in music courses and activities appears to have increased during the past three years. Dramatic increases have occurred in high percentages of schools: Concert band (46.8%); second band (53.6%); mixed chorus (52.2%);

boys chorus (61.5%); girls chorus (57.9%), string orchestra (43.3%), beginning instruments (68.1%), string ensembles (44.4%) and music appreciation (40.0%).

Summer Music Programs

Of 103 schools responding to the question, 33.7% have a summer music program; Beginning Instrumental Instruction is appropriately the most frequent offering (65.5% of the summer programs).

Music Requirement

Of 91 schools, 28 (30.8%) require a music course. Of schools having such a requirement, 69.2% require one semester.

Instructional Equipment and Materials

Supplies of instructional equipment and materials exhibit serious inadequacies in large middle schools. Only band music is considered adequate in more than 80% of the schools. Summing the percentages of respondents describing their supply of items as "inadequate" or "absent" produces dismaying results: pianos 20.7%; record players 23.9%; tape recorders 30.4%; computers and music software 75.6%; rhythm instruments 38.5%; fretted instruments 57.8%; tuned mallet instruments 43.0%; record/tape library 65.3%. The deficiencies are serious in view of the fact that all of these items are essential in a high quality music program.

Funding

The mean amounts budgeted for band ($3,953) and choral music ($2,103) appear to be ample. Funding for orchestra and academic music, on the other hand, is minimal or nonexistent. On a positive note, a large percentage of large middle schools operate their music programs without placing the burden of fundraising on music educators.

Visual Art

The Offering in Visual Art

The offering in large middle schools differs from that in small middle schools in an interesting way: there appears to be somewhat more emphasis on academic subjects. Pertinent comparative percentages for two subjects follow: art history - large 88.5% vs. small 67.1%; art criticism -large 77.0% vs. small 57.1%.

Subjects offered in more than 70% of the schools include: drawing, painting, printmaking, sculpture, ceramics, art history, art criticism and basic design. Separate courses are rare. Only two, integrated arts and graphic design, are offered in 50% or more of the schools offering the courses.

As in the other strata, there appears to be a definite deficiency in instructional materials. For only three subjects - drawing, basic design and industrial design - do 90% or more of respondents consider instructional materials adequate.

Art Requirement

One or more courses are required in 34.1% of the schools reporting. The mode (20 of 29 schools) is to require one semester of art.

Written Curriculum

As in other strata, an impressive percentage of schools (89.3) have a written curriculum for each art course offered.

Discipline Based Art Education

More than half of the art teachers in the sample (51.2%) incorporate DBAE in their teaching "to a great extent," 46%, "to some extent."

Time Allotment

The norm is for art classes to last at least one semester; 25% of the classes are scheduled for two semesters.

Almost all classes meet five days a week; the mean length of classes is 45 minutes.

Funding

Only three of 72 schools budgeted no money for the 1989-90 school year, but 41.7% budgeted 1,000 dollars or less. The mean amount budgeted was 2,679 dollars; the median, 1,425 dollars; the range 0-30,000 dollars.

Dance

The Dance Program

Of 103 schools responding to the survey, 33 (31.7%) have dance programs. Nine of those schools require one or more courses in dance for graduation. There are certified dance specialists on the faculties of only 6.1% of the schools that have dance programs, but 18.2% of those schools have one or more dance teachers certified in both dance and physical education. Certified physical education teachers give dance instruction in 78.8% of the schools. Folk/square/ballroom dance is the subject most frequently included in dance programs (69.7% of the schools). Other frequently offered subjects include modern dance technique (48.5%) and creative movement (45.5%). Dance is a component of physical education in the vast majority of schools (81.8%).

Funding

Fifteen of 28 schools budgeted zero dollars; seven schools budgeted 100 dollars or less; five schools budgeted between 200 and 400 dollars; one school budgeted 1,000 dollars. Funding for dance is scanty at best or absent at worst.

Drama/Theatre

The Offering in Drama/Theatre

Of 57 schools responding to a question about the drama/theatre offering, 28 (49.1%) reported offering credit courses in drama/theatre during the 1988-89 school year. The range of subjects taught in drama/theatre is broad ranging from acting to radio/television/film. The subjects most frequently included are: acting (67.2%), improvisation (62.1%) and pantomime/mime (60.3%).

Who Teaches Drama/Theatre?

Certified drama/theatre teachers are not yet dominant in the teaching of the subject in large middle schools. Percentages of schools with three types of drama/theatre teachers are: certified classroom teacher 41.1%; certified teacher with course work in drama/theatre 53.6% and certified drama/theatre specialist 37.7%.

Theatre Productions

The status of theatre productions in a school may be curricular (separate course or part of a course) or extracurricular; the latter status is most common (85.5% of responding schools).

Plays are presented by drama/theatre departments in 62.5% of the schools in the sample; musicals, in 55.4%. Other types of production include variety/talent shows, 37.5% and dramatic readings, 19.6%.

Several departments other than drama/theatre present theatrical productions. They include English, speech and music departments.

Funding

Funding for drama/theatre is minimal. The mean amount budgeted for the 1989-90 school year was 500 dollars. Zero funding was reported by a third of the respondents and more than two thirds budgeted 500 dollars or less. More than 30% of the schools do not have to rely on fundraising to support the drama/theatre program but 22.2% must obtain 100% of their funding from box-office receipts and other fundraising efforts.

Small Secondary Schools

General Information

Arts Administrators

Of 240 schools, 159 (64.9%) are part of school districts with no arts administrator. Among the 91 school districts having one or more arts administrators,

40 have a Director/ Coordinator of Music, 22 have a Supervisor of Music, 21 have a Director/Coordinator of Fine Arts, 15 have a Director/Coordinator of Visual Art and 15 have a Supervisor of Visual Art.

Related/Integrated Arts Courses

Related/integrated arts courses are offered in fewer than half (41.6%) of schools in the sample. The subjects included in those courses in order of frequency are: music 77.9%; visual art 72.1%; drama/theatre 68.3%; creative writing 50.0%; industrial design 37.5%; graphic design 36.5%; media studies 27.9% and dance 11.5%.

Classes for the Gifted/Talented

Offering classes for gifted/talented students in not the mode. The arts involved in order of frequency are visual art in 15.8% of the schools, music in 13.5%, drama/theatre in 7.3% and dance in 2.4%.

Parental Support

Music has the highest level of parental support with 39.8% of the principals indicating "strong support." Drama/theatre has "strong support" in 14.6% of the schools; art, in only 6.8%. The data for all six strata indicate that parental support for drama/theatre is much stronger in secondary schools than in elementary or middle schools. Summing the percentages of "strong" and "moderate" support verifies further the relative strength of parental support for each of the arts: music 84.0%; art 51.4%; drama/theatre 50.8%; dance 5.6%. Regrettably, 80.2% of the schools have no dance program.

Financial Support

During the past five years financial support for music has increased in 40.7% of the schools; for art in 23.3%. Support for drama/theatre has increased in 19.0% of the schools but decreased in 24.4%. The low level of support for dance is reflected in the 86.1% of the schools reporting "no support."

Field Trips to Arts Events

During the 1988-89 school year 59.5% of the schools sponsored field trips to live drama performances; 51.7%, to art museums; 48.6%, to music performances and 13.1%, to dance performances.

Visiting Artists

During the past three years the majority of small secondary schools had no visits during the 1989-90 school year by visual artists (55.5%); actors (52.8%) or dancers (78.1%). On the other hand, 75.3% of the schools had visits by musicians.

Fine Arts Requirement

There is a fine arts requirement in 44.0% of the schools in the sample, more than half of which require two semesters.

Music

Concert band, marching band and mixed chorus are the performance groups most frequently offered, but the latter two groups are absent in more than 30% of the schools in the sample. Fewer than 10% of the schools offer orchestra, related arts, music history, class piano or class voice. A positive development lies in the offering of beginning instrument classes in 49.8% of the schools.

A decrease in enrollment in an alarming 25% or more of the schools has occurred in concert band, second band, marching band, select choir, mixed chorus, girls chorus, orchestra, related arts, music appreciation and music history. Increases in academic requirements or other factors appear to be having a negative effect on enrollment in all music classes and activities. The norm in small secondary schools is to offer few academic courses in music.

Summer Music Programs

Of 217 schools, 38.7% have a summer music program with marching band the most frequent offering.

Music Requirement

Of 214 schools, only 38 (17.8%) require a music course for graduation. The requirements are almost evenly split between one and two semesters.

Instructional Equipment and Materials

Music educators have no reason to be sanguine about supplies of instructional equipment and materials despite the presence of pianos, record players, tape recorders, band music and choral music in more than 90% of the schools. Reports of "inadequate" and/or "absent" supplies of the following items emerged from high percentages of schools: computers and music software, orchestral instruments, fretted instruments, orchestral music, general music series, books about music and synthesizers.

Funding

Mean amounts budgeted for performance groups for the 1989-90 school year were: band $5,997, orchestra $1,071, and choral groups $1,505; but many schools budgeted no funds other than teachers' salaries which places a heavy burden of fundraising on music educators.

Visual Art

The Offering in Visual Art

The offering in visual art is broad and rich with over 80% of the schools offering drawing, painting, printmaking, art history and basic design. Most of the subjects are offered in multimedia courses at both introductory and advanced levels. When a given subject is offered, impressive percentages of the schools offer separate courses: drawing (25.8%), painting (24.0%), ceramics (27.5%), photography (63.2%), enameling (100%) and industrial design (37.2%). A serious deficiency in visual art programs appears to be inadequacy of instructional materials.

Art Requirement

One or more art courses are required in 30.1% of the schools responding; in those schools the mode is to require two semesters.

Written Curriculum

An impressive 81.4% of small secondary schools have a written curriculum for each course in the program.

Discipline Based Art Education

The concept of Discipline Based Art Education is being incorporated "to a great extent" (47.3%) or "to some extent" (49.8%) in 97.1% of the schools in the sample.

Time Allotment

Art classes are rarely scheduled for less than one semester. The means for weeks per year, days per week and class length in minutes are as follows:

Introductory multimedia: 31.0 weeks per year; 4.6 days per week; class length 48.7 minutes.

Advanced multimedia: 24.5 weeks per year; 3.6 days per week; class length 48.1 minutes.

Specialized courses: 22.5 weeks per year; 2.1 days per week; class length 46.0 minutes.

Funding

The mean amount budgeted for the 1989-90 school year was $2,940; the range $0-$65,000. Few schools budgeted zero dollars but more than one third of the schools (34.2%) budgeted 1,000 dollars or less. In view of the lack of adequate instructional materials reported, increased funding appears to be essential.

Dance

The Dance Program

Of 240 schools responding to the survey, only 39 (16.2%) have dance programs. Certified physical education teachers, a few of whom are also certified to teach dance, are dominant in the teaching of dance. Subject matter frequently included in dance programs includes folk/square/ballroom, aerobics, creative movement, modern dance technique and jazz technique.

Funding

With the exception of one school, (probably a specialized arts school) that budgeted 8,500 dollars for the 1989-90 school year, funding for dance is scanty at best or absent at worst. Of 39 schools, 33 budgeted zero dollars. Single schools budgeted 20,50,100,200 and 500 dollars.

Drama/Theatre

The Offering in Drama/Theatre

Of 159 schools responding to a question about the drama/theatre offering, 101 (63.5%) reported offering credit courses in drama/theatre during the 1988-89 school year. The range of subjects taught in drama/theatre programs is broad ranging from acting to radio/television/film. The subjects most frequently included are: acting, improvisation, pantomime/mime, creative dramatics, technical theatre, theatre history and dramatic literature.

Who Teaches Drama/Theatre?

Certified drama/theatre teachers are not yet dominant in the teaching of the subject in small secondary schools. Percentages of schools with three types of drama/theatre teachers are: certified classroom teacher 47.1%; certified teacher with course work in drama/theatre 45.8% and certified drama/theatre specialist 21.6%.

Theatre Productions

The status of theatre productions in a school may be curricular (separate course or part of a course) or extracurricular; the latter status is most common. Plays are presented by drama/theatre departments in 78.5% of the schools in the sample; musicals, in 39.2%. Other types of production include variety/talent shows 26.6% and dramatic readings 19.6%. Several departments other than drama/theatre present theatrical production. They include English, speech and music departments.

Funding

Many drama/theatre departments depend on fundraising for a substantial percentage of their funding. Although 20.1% of the schools do not depend on fundraising at all, a higher percentage (26.4) must obtain 100% of their funding from fundraising.

Large Secondary Schools

General Information

Arts Administrators

Of 124 schools, only 27 (26%) are part of school districts with no arts administrator. Among the 97 school districts having one or more arts administrators, 33 have a Director/Coordinator of Fine Arts, 30 have a Director/Coordinator of Music, 27 have a Supervisor of Music, 23 have a Supervisor of Visual Art and 18 have a Director/Coordinator of Visual Art.

If the presence of arts administrators is in truth a positive factor in the development of high quality arts education program, the majority of these large secondary schools appear to be part of favorable administrative structures.

Related/Integrated Arts Courses

Related/integrated arts courses are offered in almost half (44.5%) of schools in the sample. The subjects included in those courses in order of frequency are: music 85.4%; visual art 79.2%; drama/theatre 70.8%; creative writing 64.6%; media studies 58.3%; graphic design 54.2%; architecture 41.7% and dance 37.5%.

The frequency with which media studies, creative writing, architecture, industrial design and graphic design are included is especially notable and indicates a broader conception of arts than that pertaining in other levels and sizes of schools.

Classes for the Gifted/Talented

Offering classes for gifted/talented students is more common practice in large secondary schools than in small ones. The arts involved in order of frequency are visual art in 40.7% of the schools, music in 25.9%, drama/theatre in 15.9% and dance in 11.1%.

Parental Support

As is true at all levels of public schools, music has the highest level of parental support with 54.2% of the principals indicating "strong support." Drama/theatre has "strong support" in 20.2% of the schools; art, in only 9.1%. The data for all six strata indicate that parental support for drama/theatre is much stronger in secondary schools than in elementary or middle schools. In only this one stratum does

parental support for drama/theatre exceed that for art. Summing the percentages of "strong" and "moderate" support verifies further the relative strength of parental support for each of the arts: music 92.5%; drama/theatre 61.5%; art 53.6%; and dance 25.5%.

Financial Support

During the past five years financial support for music has increased in 36.2% of the schools; for art in 24.5%. Support for drama/theatre has increased in 28.2% of the schools. The low level of support for dance is reflected in the 61.3% of the schools reporting "no support."

Field Trips to Arts Events

During the 1988-89 school year 62.7% of the schools sponsored field trips to live drama performances; 59.5%, to art museums; 54.3%, to music performances; 26.3%, to dance performances.

Visiting Artists

The majority of large secondary schools (57.3%) have had no visits by dancers during the past three years; 60.7% of the schools have had visits by actors; 68.4%, by visual artists and 83%, by musicians.

Fine Arts Requirement

There is a fine arts requirement in 52.7% of the schools in the sample, more than half of which require two semesters.

Music

The Offering in Music

Concert band, marching band and mixed chorus are the performance groups most frequently offered. The rich array of courses offered, in addition to the three most frequent offerings, includes second band (49.7%), jazz band (73.8%), wind ensemble (48.5%), select choir (66.3%), boys chorus (22.3%), girls chorus (52.4%), swing/jazz choir (41.7%), madrigal group (33.2%), string orchestra (36.9%), full orchestral (32.0%), string ensembles (23.3%), beginning instruments (39.6%), general music (23.3%) and music appreciation (22.3%). Less frequently offered courses include related arts (7.8%), music history (11.7%), class piano (17.5%) and class voice (13.6%).

A decrease in enrollment in an alarming 25% or more of the schools has occurred in concert band, marching band, mixed chorus, related arts, general music, music appreciation and music history. On the other hand, enrollment in choral groups has increased in 42.1% of the schools; concert band enrollment has increased in 33.3% of the schools and marching band, in 31.8%. It is notable that orchestra enrollment has increased in a stunning 40.9% of the schools. Performance groups are more than holding than holding their own. It appears that there exists a positive relation-

ship between the size of the school and the breadth of the offering in music. With the exception of music theory which is offered in 57.8% of the schools, academic music courses are rarely offered.

Summer Music Programs

Of 103 schools responding to the question, 45.6% have a summer music program; marching band is the most frequent offering.

Music Requirement

Of 102 schools, only 15 (14.7%) require a music course for graduation.

Instructional Equipment and Materials

Music educators have no reason to be sanguine about supplies of instructional equipment and materials despite the presence of pianos, record players, tape recorders, band music and choral music in more than 95% of the schools. Reports of "inadequate" and/or "absent" supplies of the following items emerged from high percentages of schools: computers and music software, recorders, fretted instruments, records/tapes and general music series.

Funding

Mean amounts budgeted for performance groups for the 1989-90 school year were: band 14,237 dollars, orchestra 1,383 dollars, and choral groups 3,855 dollars. There are fewer gaps in funding for the music program in large secondary schools than in any other stratum included in the survey.

Visual Art

The Visual Art Offering

The offering in visual art in large secondary schools is noteworthy for the extent and richness of the subjects available to students. The following subjects are offered in over 80% of the schools in the sample: drawing (100%), painting (99.1%), ceramics (88.9%), basic design (88.9%), sculpture (87.0%), art history (86.1%) and printmaking (82.4%).

These and other subjects are most frequently part of both introductory and advanced multimedia courses. There are, however, impressive numbers of separate courses in a variety of subjects. Drawing is offered as a separate course in 50.5% of the schools that offer it; painting, in 44.7%; ceramics, in 59.3%; jewelry/metals, in 53.1%; photography, in 88.0%; integrated arts, in 52.9%; industrial design, in 63.0% and graphic design, in 50.6%. Students in large secondary schools have access to intensive specialized instruction in a great variety of subjects.

Discipline Based Art Education

Discipline Based Art Education is incorporated in 99.0% of the schools in the sample (54.7% "to a great extent" and 44.3% "to some extent").

Time Allotment

The mode in large secondary schools is for all art classes to be scheduled for two semesters. In only 16 of 108 schools does an art course meet for one semester or less.

Instructional Materials

There appears to be a serious deficiency in the adequacy of instructional materials. Of the 19 subjects included in the art program, there are only six for which 80 or more% of respondents consider instructional materials adequate: drawing, ceramics, art criticism, basic design, enameling and aesthetics.

Art Requirement

One or more art courses are required in 34.3% of the schools reporting.

Written Curriculum

An impressive 92.6% of the schools have a written curriculum for every art course offered.

Funding

The mean amount budgeted for art for the 1989-90 school year was 6,869 dollars. While only three schools budgeted zero dollars, one third of the schools budgeted 2,000 dollars or less.

Dance

The Dance Program

Dance programs are more numerous in large secondary schools than in any other level or size of school included in the survey. Of 103 schools responding to the survey, 42 (35.9%) have dance programs. Nine of those schools require one or more courses in dance for graduation.

There are certified dance specialists on the faculties of 23.8% of the schools that have dance programs, and 31.0% of those schools have one or more dance teachers certified in both dance and physical education. Certified physical education teachers give dance instruction in 50% of the schools and artists-in-residence in 7.1%.

Comprehensive arts education programs require specialized arts teachers, and dance education is making strides in this respect in large secondary schools. Subjects included in 50% or more of schools with dance programs are performance and creative movement, (the two most frequently offered) along with ballet technique, jazz technique, folk/ballroom/square, production, rehearsal/repertory, dance appreciation, composition and improvisation. It is clear students attending large secondary schools with dance programs have access to a broad and rich variety of experience with dance.

Funding

Although it is minimal, funding for dance in large secondary schools is the most generous of all the strata included in the survey. The mean amount budgeted for the 1989-90 school year was 898 dollars; the range, from zero to 8,500 dollars. Fifteen of 39 schools budgeted zero dollars; 11 schools budgeted 1,200 dollars or more; 2 schools budgeted 3,000 dollars; one school budgeted 5,000 dollars; and another school, 8,500 dollars.

Drama/Theatre

The Offering in Drama/Theatre

Of 159 schools responding to a question about the drama/theatre offering, 101(63.5%) reported offering credit courses in drama/theatre during the 1988-89 school year. The range of subjects taught in drama/theatre programs is broad ranging from acting to radio/television/film. The subjects most frequently included are: acting, improvisation, pantomime/mime, creative dramatics, technical theatre, theatre history and dramatic literature.

Who Teaches Drama/Theatre?

Certified drama/theatre specialists are clearly gaining dominance in the teaching of the subject in large secondary schools. Percentages of schools with three types of drama/theatre teachers are: certified classroom teacher 45.1%; certified teacher with course work in drama/theatre 37.4%; certified drama/theatre specialist 60.4%.

Theatre Productions

Plays are presented by drama/theatre departments in 78.5% of the schools in the sample; musicals, in 39.2%. Other types of production include variety/talent shows 26.6%; dramatic readings 19.6%. Several departments other than drama/theatre present theatrical productions. They include English, speech and music departments.

Funding

Many schools (21.4% of those with drama/theatre programs) had no funds budgeted for the 1989-90 school year. On the other hand, 11.9% of the schools budgeted between $6,000 and $10,000 and one school budgeted $25,000. The mean amount budgeted was $2,429; the median, $1,200.

C. CONCLUSIONS

The data collected in this survey of arts education programs in American public schools provide a basis for the conclusions that follow. They are organized into two major sections: (1) conclusions about each art education program and (2) conclusions pertaining to the total program of arts education.

Arts Education Programs

Music Education

Having existed for more than 150 years, music education has over a long period of time provided millions of public school students with rewarding experiences in the performance of every style of music and in almost every medium. Music education programs provide students with instruction in vocal and instrumental performance and with continuing opportunities to perform in a variety of groups. Concert band and mixed chorus are the groups most frequently offered in middle schools, and they are joined in frequency in secondary schools by marching band. These groups are supplemented in lesser percentages of large middle schools and secondary schools by a variety of groups including orchestra, jazz band, madrigal groups and swing/jazz choirs.

The emphasis in the music program is almost completely on performance, and that emphasis has over the years garnered strong support from both parents and school administrators. There is, however, a question as to whether that emphasis will suffice in the years ahead.

The survey did, however, reveal some potentially serious problems in the music education program. The allotment of time for general music in elementary schools is patently inadequate. Even the most skilled music specialist finds it difficult, if not impossible, to bring about significant musical learning in 55 or 60 minutes a week which is less than four percent of the school week.

Offerings in music courses other than performance are scanty. While general music is offered in 57% of small middle schools, 59% of large middle schools, 35% of small secondary and 20% of large secondary schools, enrollments tend to be small. The only other academic music course offered in a sizable percentage of schools is music theory (19.8% of small secondary schools and 57.8% of large secondary schools). Only small percentages of schools offer music history and music appreciation. The content of the music program appears to be inconsistent with the position set forth by both the Getty Foundation and the National Endowment for the Arts that arts education should include history, aesthetics and criticism in addition to performance or production. This is an issue that demands the attention of the music education profession.

There are also signs of trouble in the performance area. The percentage of schools offering instrumental instruction and vocal and instrumental performance groups has declined severely since 1962. Dismaying percentages of schools do not offer students the opportunity to take instrumental music instruction or to participate in performance groups; the lack is especially grievous in elementary schools. String instruction and orchestras are rarely part of the music program in elementary schools, small middle schools or small secondary schools.

The richness of the music program appears to be related to the size of the school. Music programs in large middle schools and large secondary schools offer students an impressive array of performance groups and music classes. Dramatic increases in enrollment in music courses and activities have occurred in high percentages of large middle and large secondary schools. For example, enrollment in orchestra has during the past five years increased in 43.3% of large secondary schools. On a sobering note, enrollment in music courses has during the same period of time decreased in 25% or more of the large secondary schools in the sample.

One or more courses in music are required in 28.8% of small middle schools, 30.8% of large middle schools, 17.8% of small secondary schools and 14.7% of large secondary schools.

The report in *Music and Art in the Public Schools* published by the National Education Association in 1963 ends with this statement: "The music program as it stood in most secondary schools appeared to be geared to the interests and abilities of students who could perform, rather than to efforts to ensure that ***every*** student learn something about music before he graduated from high school." This characterization continues to apply to music education some 26 years later.

Art Education

The offering of art is almost universal in elementary schools and over 80% of elementary school with art programs have a written curriculum for each grade. Although the time allotted to art is somewhat higher in the upper grades, the mean number of minutes for grades 1-6 — 50 in small elementary schools and 57.4 in large schools — is totally inadequate.

Certified art specialists are not as prevalent as music specialists but they teach art in 58.5% of small elementary schools and in 61.3% of large elementary schools.

A serious deficiency exists in supplies of instructional equipment and materials.

The art program in middle and secondary schools is noteworthy for the variety of subjects it includes. The trend begins in middle schools and comes to full flower in large secondary schools.

Students in 70% or more of small middle schools have access to drawing, painting, sculpture, art history and basic design. In large middle schools that list of subjects is supplemented by printmaking, ceramics and art criticism.

In large secondary schools the offering is truly impressive. Sizable percentages of those schools offer 19 subjects including a wide variety of subjects involving

production along with art history, art criticism, computer art, aesthetics, graphic design and industrial design.

It appears that the concept of Discipline Based Art Education is being widely applied in art education programs. More than 95% of the respondents to the art survey indicated that they incorporate DBAE "to a great extent" or "to some extent."

Art educators have been diligent in preparing written curricula. Percentages of schools having a written curriculum for all art courses offered are: small middle school 85.7%; large middle schools 89.3%; small secondary schools 81.4% and large secondary schools 92.6%.

The percentages of schools requiring one or more art courses are varied: small middle schools 17.9%; large middle schools 34.1%; small secondary scho 30.1% and large secondary schools 34.3%.

The principal deficiency to emerge from the survey of art education lies in the supply of instructional materials. While the supply of materials for drawing and painting is considered adequate by large percentages of respondents, significant percentages reported inadequate supplies for most other subjects.

Art education has developed impressively since 1962 and merits the high level of parental support it garners.

Dance Education

Dance is the least highly developed of the specializations in arts education for a variety of reasons. Dance education came into the public school arts curriculum more recently than the other arts. As a result, fewer states have dance certification and there are few specialized teacher education programs in dance. Dance education was introduced by physical education teachers who had special interest and abilities in dance. Dance educators are to be commended for the remarkable progress that this survey documents.

At the elementary school level organized dance programs are truly rare. Only 7.2% of small elementary schools and 8.9% of large elementary schools offer instruction in dance. Few of those programs are sufficiently well developed to present public dance performances.

On the other hand, dedicated teachers in a few elementary schools are demonstrating the feasibility of dance education with little or no funding. Eight small elementary schools and five large schools presented from one to four dance performances during the 1989-90 school year.

Five of the 26 elementary schools with dance programs have a certified dance specialist on the faculty.

Dance education begins to show real presence in large middle schools of which 33 (31.7%) have dance programs. In nine of those schools one or more courses in dance are required. Physical education teachers teach dance, but almost one fifth

of those schools have teachers certified in both physical education and dance. The dance program begins to spread beyond folk/square and ballroom dance to include modern dance technique and creative movement.

Dance education in small secondary schools appears to be at about the same stage of development as in large middle schools.

In large secondary schools dance comes into its own. Of 103 schools in the sample, 42 (35.9%) have dance programs and 9 of the 42 require one or more courses in dance for graduation. Of the schools with dance programs, almost one-fourth have certified dance specialists on their faculties and 31% have one or more dance teachers certified in both dance and physical education.

The range of subjects in the dance program includes performance, creative movement, ballet technique, jazz technique, folk/ballroom/square, production, rehearsal/repertory, dance appreciation, composition and improvisation. Students in large secondary schools have access to a broad and rich variety of experience with dance.

Real progress is reflected in the fact that large secondary schools do budget funds for dance. With almost half the schools budgeting no funds, the mean amount for 1989-90 was 898 dollars; the range, zero to 8,500 dollars. Eleven schools budgeted 1,200 dollars or more; two schools budgeted 3,000 dollars, one school, 5,000 dollars and another school, 8,500 dollars.

Dance education is making real progress.

Drama/Theatre

Drama/theatre education programs have a continuing support base in the long standing tradition of schools presenting plays and musicals and the use of dramatic activities by elementary classroom teachers in teaching other subjects. The results of the survey of drama/theatre programs establish that this tradition is alive and well.

In 70 to 85% of the elementary schools responding to the survey students have experience in dramatizing stories, reading plays and other dramatic activities. Furthermore, almost all secondary schools present a senior play if nothing more.

Organized drama/theatre programs are rare in elementary schools and there are few drama/theatre specialists. Existing drama/theatre programs do prepare and present productions. Of 16 large elementary schools with drama/theatre programs, 13 presented from one to 12 productions during the 1988-89 school year.

More than half of the middle schools responding have drama/theatre programs and approximately one-half of those schools not only present productions but also offer credit courses in drama/theatre. Teachers of drama/theatre at this level are well prepared. In 35.7% of the schools with drama/theatre programs certified drama/theatre specialists teach the subject and more than half of the schools have on their faculty one or more teachers with course work in drama/theatre. The courses offered involve 12 subjects including playwriting theatre history and dramatic literature.

In large secondary schools drama/theatre programs come into bloom. Over 65% of large secondary schools offer credit courses in drama/theatre and enroll impressive numbers of students. The offering involves a rich array of subjects including acting, creative dramatics, improvisation, pantomime, puppetry, children's theatre, directing, technical theatre, theatre history, dramatic literature and radio/television/film.

Drama/theatre specialists teach the subject in 60.4% of the schools having a drama/theatre program. The comparable figure for small secondary schools is 21.6%. The level of parental support for drama/theatre is modest in middle schools, but in large secondary schools drama/theatre has a higher level of parental support than visual art.

The Total Arts Education Program

The data generated by this survey support the conventional wisdom that arts administrators are important in the development of arts education programs. A high percentage of schools in the two strata with highly developed arts programs (large middle and large secondary) are part of school districts that have arts administrators. The most frequently used titles are Director/Coordinator of Fine Arts, Director/Coordinator of Music, Supervisor of Music and Supervisor of Visual Art.

Related/Integrated Arts Courses

Related/integrated arts courses are offered in almost half (46.2%) of middle and secondary schools in the sample. The highest percentage (53.5) applies to large middle schools, the lowest percentage (41.0) to small secondary schools.

Class for Gifted/Talented Students

Visual art educators appear to be more concerned about gifted/talented students than other arts educators. Schools are most likely to have a course for gifted art students. The number of such courses is small in all schools except large secondary schools of which 40.7% have art courses; 25.9%, music courses; 15.9%, drama/theatre courses and 11.1%, dance courses.

Parental Support

Music has the highest level of parental support in schools in all six strata. Art has the second highest level of such support in all strata except large secondary schools where drama/theatre overtakes art. Dance has consistently low levels of parental support.

Financial Support

Cross strata data show that financial support has increased during the past five years for music in 36.5% of middle and secondary schools, for art in 23.0%, for drama/theatre in 16.2% and for dance in 6.2%.

On the other hand, decreases in financial support have affected art and music programs in about 15% of small middle, large middle and large secondary schools.

Enriching the Arts Program

On the whole, large middle schools and small and large secondary schools are taking good advantage of two means to enriching their arts programs: (1) sponsoring field trips to arts events and (2) inviting artists to visit the school.

During the 1988-89 school year over 50% of large middle, small secondary and large secondary schools sponsored field trips to art museums, live drama and music performance. Trips to live drama were the most frequent; 75.5% of large secondary schools sponsored such trips. Trips to dance performances were the least frequent.

Field trips to arts events do not have a major role in the arts education programs of small middle schools in the sample.

During the past three years musicians have been the most frequent visitors to schools in all four strata. Large secondary schools invite representatives of all four arts to visit with commendable frequency. Schools in the other strata do so much less frequently.

Fine Arts Requirement

The following percentages apply to schools having a fine arts requirement: small middle 46.7; large middle 56.7; small secondary 44.0 and large secondary 52.7.

Arts Teachers

Teachers of the arts in middle and secondary schools are, on the whole, very content with their profession and well qualified. Between 80 and 95% of teachers of arts plan to teach five more years and would recommend teaching their art as a career. The only exception applies to dance teachers in small middle schools the majority of whom would not recommend teaching dance as a career and may or may not teach for five more years.

The professional qualifications of arts teachers are impressive. With very few exceptions they have earned academic degrees. The majority of teachers in small middle and small secondary schools have bachelor's degrees. In large middle and large secondary schools holders of a master's degree are in the majority. About 6% of large secondary school instrumental music specialists have an earned doctor's degree.

Almost without exception music specialists are certified to teach music and few are certified to teach other subjects. The percentage of art teachers certified to teach art ranges from 78.6% in small middle schools to 92.2% in small secondary schools, 98.8% in large middle schools and 100% in large secondary schools. Most art teachers are certified to teach other subjects.

The percentage of drama/theatre teachers certified in that subject varies greatly according to the size and level of the school in which they teach: small middle schools 26%; large middle schools 40%; small secondary schools 46% and large secondary schools 74%. Almost all drama/theatre teachers are certified in other subjects.

The percentage of certified dance teachers also varies by level and size of school: small middle 26.7%; large middle 16.7%; small secondary 31.4% and large secondary 39%.

Both drama/theatre and dance are making excellent progress in the preparation of certified specialists almost all of whom are also certified to teach other subjects.

Members of the arts teaching profession are predominantly White, but about 13% of art teachers, 14% of dance teachers and 8% of drama/theatre teachers represent ethnic groups other than White. Blacks and Hispanics outnumber Asians and American Indians.

The mean age of the corp of arts teachers is about 40. Teachers in small schools tend to be younger than the mean age; teachers in large schools tend to be older. Their mean number of years of teaching experience is 13.

Females outnumber males in all fields of specialization except instrumental music where males predominate by a ratio of three to one.

D. CLOSING STATEMENT

Since no set of validated criteria for the evaluation of arts programs exists, the emphasis in this report has been on reporting and interpreting data, not on assessment. The data do, however, provide a basis for a few general conclusions:

1. Arts specialists are essential to viable arts programs. Music and visual art programs have benefitted greatly from the presence of specialists at every level of the public school. Drama/theatre and dance education have urgent need of a larger presence of specialist teachers.

2. Music educators need to give serious consideration to broadening the music program beyond performance to include greater emphasis on music history, criticism and aesthetics. Significant reduction in student enrollment in performance groups in large secondary schools may be a harbinger of the future.

3. The concept of Discipline Based Art Education has influenced art educators to broaden the thrust of art programs beyond production.

4. There is evidence of substantial progress in the development of viable drama/theatre and dance programs, especially in large secondary schools where larger numbers of specialist teachers are present.

5. The small amount of time allotted to the arts in elementary schools represents nothing more than lipservice to their value. A substantial increase in time allotment is essential.

6. There exists an urgent need for increased funding for all programs of arts education. Large percentages of schools reported that many essential items of instructional materials and equipment were either inadequate or absent in music programs, art programs and drama/theatre programs. Furthermore, large percentages of music educators and drama/theatre educators are burdened with the task of fund raising which inevitably forces them to spend an inordinate amount of time and energy at the expense of their achievement as educators.

7. Arts educators have good reason to be proud of their programs which, on the whole, have met the societal and educational needs of the past in excellent fashion. They must, however, come to terms with two significant developments that will inevitably affect arts education in the future: the educational reform movement and the rapidly changing ethnic composition of the student population.

APPENDIX A: Elementary School Questionnaire

September 15, 1989

Dear Principal:

The establishment of the National Arts Education Research Center at the University of Illinois and New York University in 1987 heralded a new era in public support of arts education in the United States. The mission assigned to the Illinois Center Site included construction, distribution and interpretation of a survey designed to determine the status of arts education in the nation. This research is being sponsored by the National Endowment for the Arts and the U. S. Department of Education.

We are asking you to assist us in this important endeavor by completing the survey form we have developed for elementary schools. Your school is part of a stratified random sample of elementary schools from which data on the status of arts education are being drawn. Your participation is critical to successful accomplishment of this research.

The survey begins with general questions about the arts education program. Subsequent sections deal with programs in music, visual art, dance and drama/theatre. In completing the survey you may wish to confer with arts teachers in your school or designate specialist teachers to respond to questions regarding specialized art programs.

Please be assured that the information you give us will be completely confidential, including the identifying information on the questionnaire. Your name or the name of your school will never be connected with your data. Results will be reported in aggregate form only. The results of the research will be made available to the sponsoring agencies and to arts educators nationwide. We anticipate that the results will be of value to school administrators and arts educators in evaluating and improving their programs in music, art, drama/theatre, and dance.

Your thoughtful response to the questions contained in the questionnaire will contribute a higher level of insight into arts education in the United States than has previously been available. We greatly appreciate your timely cooperation.

You may receive a special summary of the results of the survey without charge by writing "Summary of Results Requested," your name and address on the back of the return envelope.

Please return the completed questionnaire to the Survey Research Laboratory in the enclosed postage-paid envelope as soon as possible. I will be happy to answer any questions you may have about the survey. Feel free to call me collect at (217) 244-0404.

Sincerely yours,

Charles Leonhard
Director of Research

CL:cjb
Enclosure

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OMB No. 3135-0081
Expires 7/31/90

OFFICE USE ONLY	
School #	_____
Section	6
Study	643

ELEMENTARY SCHOOL ARTS EDUCATION SURVEY

Name of School _____

Name of School District _____

Address _____

City _____ State _____ Zip _____

Name of Principal _____

(PLEASE CIRCLE ONE CODE NUMBER FOR EACH ITEM UNLESS OTHERWISE INSTRUCTED.)

General Information

1. How many students are enrolled in each grade of your school? (If no students are enrolled in a particular grade, please write in a "0".)

Kindergarten	____	Fifth	____
First	____	Sixth	____
Second	____	Seventh	____
Third	____	Eighth	____
Fourth	____		

2. What is the ethic makeup of your student body? ("a" through "f" should sum to 100%. If you have no students in a category, please write in a "0".)

a. American Indian or Alaskan Native ..... _____
b. Asian or Pacific Islander ..... _____
c. Black, not of HISPANIC origin ..... _____
d. Hispanic ..... _____
e. White, not of HISPANIC origin ..... _____
f. Other (Specify) ..... _____
_____ ..... _____

3. Would you say that parents in your school district provide strong support, moderate support, little support, or no support for your arts programs?

	Strong support	Moderate support	Little support	No support	Not offered
a. The music program	1	2	3	4	5
b. The visual art program .	1	2	3	4	5
c. The dance program	1	2	3	4	5
d. The drama/theatre program	1	2	3	4	5

4. How is parental support manifested? (Circle all that apply.)

Monetary contributions 1
Fund raising activities 2
Positive reinforcement for arts teachers 3
Positive reinforcement for students 4
Influence on school administrators 5
Influence on the Board of Education 6
Other (Specify) 7

_____

5. Would you say that financial support for each of the arts programs listed below has increased, decreased, or remained stable during the past five years?

	Increased	Decreased	Remained stable	Not offered
a. The music program	1	2	3	4
b. The visual art program	1	2	3	4
c. The dance program	1	2	3	4
d. The drama/theatre program	1	2	3	4

6a. Did any of your school's students go on a school-sponsored field trip during the past school year (1988-89) to	Yes	No	(IF "YES") b. How many field trips?	(IF "YES") c. In total, how many students went on these field trips?
(1) An art museum?	1	2	_____	_____
(2) A live drama/theatre performance?	1	2	_____	_____
(3) A live dance performance?	1	2	_____	_____
(4) A live music performance?	1	2	_____	_____

7. Some schools invite artists, dancer, actors, or musicians to demonstrate techniques or show their work to students. During the past three years, how many times have the following types of artists visited your school?

	Never	1-2 times	3-4 times	5+ times
a. Artists	0	1	2	3
b. Dancers	0	1	2	3
c. Musicians and/or music ensembles ...	0	1	2	3
d. Actors	0	1	2	3

8a. Has an artist-in residence been associated with your school during the past three years?

Yes 1
No (SKIP TO Q.9) 2

b. (If "Yes") Which of the arts did he or she represent?

Music 1
Visual art 2
Dance 3
Drama/theatre 4

Music

9. Is General Music offered in your school?

Yes 1

No (SKIP TO Q. 17a, p. 6) 2

10. For grades 1-3 and 4-6

	Grades 1-3		Grades 4-6	
	Yes	No	Yes	No
a. Is General Music offered?	1	2	1	2
b. Is there a written curriculum for General Music?	1	2	1	2
c. What is the average number of minutes of instruction per week for General Music? ...	_____	_____	_____	_____

11. Who has primary responsibility for teaching General Music in grades 1-3 and 4-6? (Circle only one number for each grade grouping.)

	Grades 1-3	Grades 4-6
A teacher certified in music	1	1
A certified classroom teacher with some coursework in music	2	2
A certified classroom teacher with assistance from a music specialist	3	3
A certified classroom teacher	4	4
Other (Specify) _____	5	5
Not taught	6	6

12. How many full-time-equivalent music specialists (all specializations) are assigned to your school?

_____ FTE

13. Does your school have a specially-equipped classroom used only for teaching music?

Yes 1

No 2

14. Would you characterize the supply of the following instructional equipment and materials available for use in your General Music program as adequate, inadequate, or absent?

	Adequate	Inadequate	Absent
a. Pianos	1	2	3
b. Autoharps	1	2	3
c. Record players	1	2	3
d. Tape recorders	1	2	3
e. Computers and music software	1	2	3
f. Music series books	1	2	3
g. Music series teachers' editions	1	2	3
h. Recordings that accompany the series	1	2	3
i. Rhythm instruments	1	2	3
j. Recorder-like instruments	1	2	3
k. Fretted instruments	1	2	3
l. Tuned mallet instruments	1	2	3
m. Orchestral instruments	1	2	3
o. Books about music in the classroom or library	1	2	3

15. What level of emphasis is given to each of the following experiences in General Music:

	Major emphasis	Minor emphasis	Not included
a. Singing	1	2	3
b. Listening	1	2	3
c. Creative movement	1	2	3
d. Playing instruments	1	2	3
e. Reading music	1	2	3
f. Improvising	1	2	3
g. Using Orff techniques	1	2	3
h. Using Kodály techniques	1	2	3
i. Reading about music	1	2	3
j. Discussing music that is heard or performed	1	2	3

16. Compared to five years ago, would you say that your school currently allots more time, less time, or the same amount of time to General Music?

More time 1
Less time 2
The same amount 3
No specific time allotment 4

17a. Does your school offer instruction on the following music instruments?

b. (If "Yes") At what grade level does such instruction begin?

c. (If "Yes") What is the total number of students at all grade levels taking instruction on each instrument?

	a. Offered		(IF "YES") b. Beginning Grade	c. Total number of students - all grades
	Yes	No		
(1) Piano	1	2	_____	_____
(2) Strings	1	2	_____	_____
(3) Wind/percussion .	1	2	_____	_____
(4) Recorder	1	2	_____	_____
(5) Fretted instruments	1	2	_____	_____

18. What percentage of the students taking instruction on instruments have private instruction in school or outside of school?

a. _____% in school
b. _____% outside of school

19. Do students pay a fee for in-school instrumental instruction?

Yes 1
No 2

20a. Does your school have the following groups?

b. (If "Yes") How many students are in each group?

c. (If "Yes") How many performances does each group present during a typical year?

	a. Have		(IF "YES") b. Number of students	c. Number of performances per year
	Yes	No		
(1) Band	1	2	_____	_____
(2) Orchestra	1	2	_____	_____
(3) Chorus	1	2	_____	_____
(4) Select choir	1	2	_____	_____

21. What is the ethnic makeup of the participants in music performance groups? (Should total 100%

a. American Indian or Alaskan Native ..... ____%
b. Asian or Pacific Islander ..... ____%
c. Black, not of HISPANIC origin ..... ____%
d. Hispanic ..... ____%
e. White, not of HISPANIC origin ..... ____%
f. Other (Specify) _____ ____%

22. What would you estimate to be the amount of funds budgeted to support the music (instrumental, general, and choral) in your school for the 1989-90 school year? (Do not include music teachers' salaries.)

$_____

Visual Art

23. Who has primary responsibility for teaching art in your school? Circle only one.)

A teacher certified in art 1
A certified classroom teacher with some coursework in art ... 2
A certified classroom teacher with assistance from an art specialist 3
A certified classroom teacher 4
Other (Specify) _____ 5
Not taught 6

24. Does your school have a special classroom that is used only for teaching art?

Yes 1
No 2

25. Would you characterize the supply of the following instructional materials available for use in the art program as adequate, inadequate, or absent?

	Adequate	Inadequate	Absent
a. Art textbooks	1	2	3
b. Teachers' guides for art textbooks	1	2	3
c. Slides of works of art	1	2	3
d. Filmstrips and videos about art	1	2	3
e. Books about art	1	2	3
f. Color reproductions of works of art	1	2	3

26a. For each grade that your school includes, is art offered at that grade level?

b. (If "Yes") Does your school have a written art curriculum that specifies instructional goals and student objectives at this grade?

c. (If "Yes") On the average, how many minutes of art instruction are provided each week?

	a. Offered		(IF "YES") b. Written curriculum		c. Minutes per week
	Yes	No	Yes	No	
Kindergarten	1	2	1	2	_____
First	1	2	1	2	_____
Second	1	2	1	2	_____
Third	1	2	1	2	_____
Fourth	1	2	1	2	_____
Fifth	1	2	1	2	_____
Sixth	1	2	1	2	_____
Seventh	1	2	1	2	_____
Eighth	1	2	1	2	_____

27. What would you estimate to be the amount of funds budgeted for support of the visual art program in your school during the 1989-90 school year? (Do not include art teachers' salaries.)

$_____

Dance

28. Is dance instruction offered in your school? (By dance we mean creative movement, modern dance, ballet, jazz, or folk dancing, excluding activities that are part of the music program.)

Yes 1

No (SKIP TO Q. 33) 2

29. Who has primary responsibility for teaching dance at your school? (Circle only one.)

A certified dance specialist	1
A certified physical education specialist	2
A certified classroom teacher with some coursework in dance	3
A certified classroom teacher with assistance from a dance specialist	4
A certified classroom teacher	5
Other (Specify) _____	6

30a. For each grade that your school includes, is dance offered at that grade level?

b. (If "Yes") Does your school have a written dance curriculum that specifies instructional goals and student objectives at this grade?

c. (If "Yes") On the average, how many minutes of dance instruction are provided each week?

	a. Offered		(IF "YES") b. Written curriculum		c. Minutes per week
	Yes	No	Yes	No	
Kindergarten	1	2	1	2	_____
First	1	2	1	2	_____
Second	1	2	1	2	_____
Third	1	2	1	2	_____
Fourth	1	2	1	2	_____
Fifth	1	2	1	2	_____
Sixth	1	2	1	2	_____
Seventh	1	2	1	2	_____
Eighth	1	2	1	2	_____

31. How many dance performances did students in your school present during the past school year (1988-89)?

_____ performances

32. What would you estimate to be the amount of funds budgeted for support of the dance program in your school for the 1989-90 school year? Do not include dance teachers' salaries.)

$_____

Drama/Theatre

33. Some kinds of dramatic activities may be used in teaching various subjects. Are any of the following activities used by teachers in your school?

	Yes	No	Don't know
a. Learning games	1	2	8
b. Improvisation	1	2	8
c. Dramatizing (enacting stories)	1	2	8
d. Reading or studying plays	1	2	8

34. Is drama or theatre instruction offered in your school? (Theatre instruction may include building scenery, mime, improvisation, acting, directing, or a combination of these.)

Yes 1

No (SKIP TO Q. 40) 2

35. Who has primary responsibility for teaching drama/theatre in your school? (Circle only one.)

A teacher certified in drama/theatre 1

A certified classroom teacher with some coursework in drama/theatre 2

A certified classroom teacher with assistance from a drama/theatre specialist 3

A certified classroom teacher 4

Other (Specify) _____ 5

36a. For each grade level that your school includes, is drama/theatre offered at that level?

b. (If "Yes") Does your school have a written curriculum that specifies instructional goals and student objectives at this grade?

c. On the average, how many minutes per week of drama/theatre instruction are provided each week?

	a. Offered		(IF "YES") b. Written curriculum		c. Minutes per week
	Yes	No	Yes	No	
Kindergarten	1	2	1	2	_____
First	1	2	1	2	_____
Second	1	2	1	2	_____
Third	1	2	1	2	_____
Fourth	1	2	1	2	_____
Fifth	1	2	1	2	_____
Sixth	1	2	1	2	_____

Seventh	1	2	1	2	_____
Eighth	1	2	1	2	_____

37. Would you characterize the quality of the following instructional materials and facilities available in your school as adequate, inadequate or absent?

	Adequate	Inadequate	Absent
a. Teacher resource books	1	2	3
b. Recordings, cassettes and tapes	1	2	3
c. Instruments to accompany dramatizations	1	2	3
d. Costume pieces	1	2	3
e. Film strips and videotapes about drama/theatre	1	2	3
f. Classroom especially equipped for drama/theatre	1	2	3
g. Auditorium/stage	1	2	3
h. Workshop space	1	2	3
i. Storage space	1	2	3

38. How many theatrical performances did students in your school present during the past school year (1988-89)? (By theatrical performances, we mean plays, mime, musicals, or dramatic readings.)

_____performances

39. What would you estimate to be the amount of funds budgeted for support of the drama/theatre program in your school for the 1989-90 school year? Do not include drama/theatre teachers' salaries.)

$_____

40. We would appreciate any additional comments you may have concerning arts education in your school.

_____

_____

_____

_____

_____

_____

_____

THANK YOU FOR YOUR COOPERATION

Please return the completed questionnaire in the enclosed postage-paid envelope to:

Survey Research Laboratory
University of Illinois
1005 W. Nevada
Urbana, IL 61801

STATEMENT ON REPORTING BURDEN

Public reporting burden for this collection of information is estimated to average 30 minutes per response. Send comments regarding this burden estimate or any other aspect of this collection of information, including suggestions for reducing burden, to: Administrative Services Division, Room 203, National Endowment for the Arts, 1100 Pennsylvania Avenue, NW, Washington, D. C. 10506; and to the Office of Management and Budget, Paperwork Reduction Project (3135-0081), Washington, D. C. 20503.

APPENDIX B: Middle and Secondary School Questionnaire

September 15, 1989

Dear Principal:

The establishment of the National Arts Education Research Center at the University of Illinois and New York University in 1987 heralded a new era in public support of arts education in the United States. The mission assigned to the Illinois Center Site included construction, distribution and interpretation of a survey designed to determine the status of arts education in the nation. This research is being sponsored by the National Endowment for the Arts and the U. S. Department of Education.

The enclosed survey was designed to determine the status of arts education programs in middle schools, junior high schools and high schools. The grade levels you check in answering the first question of Section 1, General Information, will enable us to categorize your school correctly.

The survey is composed of five sections:

Section 1: General Information — We ask that you complete this section with assistance from whomever you desire.

Section 2: Music — We ask that you designate one or more music specialists on your faculty to complete this section.

Section 3: Visual Art — We ask that you designate one or more art specialists on your faculty to complete this section.

Section 4: Dance — We ask that you designate one or more teachers with responsibility for and knowledge of dance education to complete this section.

Section 5: Drama/Theatre — We ask that you designate one or more teachers with responsibility for and knowledge of drama/theatre education to complete this section.

If there is no formal head or specialist in one or more of the arts, please have the section filled out by the most knowledgeable person.

Please distribute and collect Sections 2-5, complete Section 1, and return all sections to the Survey Research Laboratory in the enclosed postage-paid envelope as soon as possible.

You may receive a special summary of the results of the survey without charge by writing "Summary of Results Requested," your name and address on the back of the return envelope. If you should have any questions about the survey or its distribution, please feel free to call me collect at (217) 244-0404.

We are grateful for your assistance in this important endeavor.

Sincerely yours,

Charles Leonhard
Director of Research

CL:cjb
Enclosure

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OMB No. 3135-0081
Expires 7/31/90

OFFICE USE ONLY	
School #	____
Section	1
Study	643

SECONDARY SCHOOL ARTS EDUCATION SURVEY
SECTION ONE: GENERAL INFORMATION

Name of School _____

Name of School District _____

Address _____

City _____ State _____ Zip _____

Name of Principal _____

(PLEASE CIRCLE ONE CODE NUMBER FOR EACH ITEM UNLESS OTHERWISE INSTRUCTED.)

1. How many students are enrolled in each grade of your school? (If no students are enrolled in a particular grade, please write in a "0".)

..Sixth	____	Tenth	____
..Seventh	____	Eleventh	____
..Eighth	____	Twelfth	____
..Ninth	____		

2. What is the ethnic makeup of your student body? ("a" through "f" should sum to 100%. If you have no students in a category, please write in a "0".)

a. American Indian or Alaskan Native ..... _____
b. Asian or Pacific Islander ..... _____
c. Black, not of HISPANIC origin ..... _____
d. Hispanic ..... _____
e. White, not of HISPANIC origin ..... _____
f. Other (Specify) ..... _____
_____ _____

3. What positions are in the school district administrative structure for arts education? (Circle all that apply.)

Director or Coordinator of Fine Arts	1
Director or Coordinator of Music	2
Director or Coordinator of Visual Art	3
Supervisor(s) of Music	4
Supervisor(s) of Visual Art	5
Other (Specify) _____	6
None	7

4. Has your school employed an outside consultant in the past two years to assist arts teachers in curriculum development, evaluation or research?

Yes 1
No 2

5a. Does your school offer a related/integrated arts course?

Yes 1
No (SKIP TO Q. 6) 2

b. Which arts are included? (Circle all that apply.)

Architecture 01
Dance 02
Music 03
Drama/Theatre 04
Visual art 05
Graphic design 06
Industrial design 07
Media studies (Film, photography, TV) 08
Creative writing 09
Other (Specify) _____ 10

6. Does your school offer a class for gifted/talented students in . . .

	Yes	No
a. Music	1	2
b. Art	1	2
c. Drama/theatre	1	2
d. Dance	1	2

7. Would you say that parents in your school district provide strong support, moderate support, little support, or no support for each of the arts programs listed below?

	Strong support	Moderate support	Little support	No support	Not offered
a. The music program	1	2	3	4	5
b. The visual art program .	1	2	3	4	5
c. The dance program	1	2	3	4	5
d. The drama/theatre program	1	2	3	4	5

8. How is parental support manifested? (Circle all that apply.)

Monetary contributions 1

Fund raising activities 2
Positive reinforcement for arts teachers 3
Positive reinforcement for students 4
Influence on school administrators 5
Influence on the Board of Education 6
Other (Specify) 7

---

9. Would you say that financial support for each of the arts programs listed below has increased, decreased, or remained stable during the past five years?

	Increased	Decreased	Remained stable	Not offered
a. The music program	1	2	3	4
b. The visual art program	1	2	3	4
c. The dance program	1	2	3	4
d. The drama/theatre program	1	2	3	4

10a. Did any of your school's students go on a school-sponsored field trip during the past school year (1988-89) to	Yes	No	(IF "YES") b. How many field trips?	(IF "YES") c. In total, how many students went on these field trips?
(1) An art museum?	1	2	_____	_____
(2) A live drama/theatre performance?	1	2	_____	_____
(3) A live dance performance?	1	2	_____	_____
(4) A live music performance?	1	2	_____	_____

11. Some schools invite artists, dancer, actors, or musicians to demonstrate techniques or show their work to students. During the past three years, how many times have the following types of artists visited your school?

	Never	1-2 times	3-4 times	5+ times
a. Artists	0	1	2	3
b. Dancers	0	1	2	3
c. Actors	0	1	2	3
d. Musicians and/or music ensembles ...	0	1	2	3

12a. How many semesters of fine arts are required? If "None," please fill in a "0.")

_____ semesters

b. (If 1 or more semesters) What subjects may be used to satisfy the requirement? (Circle all that apply.)

Music 1
Visual art 2
Dance 3
Drama/theatre 4
Others (Specify) _____ . 5

13. Does the state require courses in fine arts for graduation from high school?

Yes 1
No 2

THANK YOU FOR YOUR COOPERATION

You have completed Section One. Please return all sections in the postage-paid envelope to:

Survey Research Laboratory
University of Illinois
1005 W. Nevada
Urbana, IL 61801

STATEMENT ON REPORTING BURDEN

Public reporting burden for this collection of information is estimated to average 30 minutes per response. Send comments regarding this burden estimate or any other aspect of this collection of information, including suggestions for reducing burden, to: Administrative Services Division, Room 203, National Endowment for the Arts, 1100 Pennsylvania Avenue, NW, Washington, D. C. 20506; and to the Office of Management and Budget, Paperwork Reduction Project (3135-0081), Washington, D. C. 20503.

September 15, 1990

TO: The Music Specialist designated by the Principal

SUBJECT: The Music Questionnaire

The establishment of the National Arts Education Research Center at the University of Illinois and New York University heralded a new era in public support of arts education in the United States. The mission assigned to the Illinois Center Site included construction, distribution and interpretation of a survey designed to determine the status of arts education in the nation. This research is being sponsored by the National Endowment for the Arts and the U. S. Department of Education.

We are asking you to assist us in this important endeavor by completing the music questionnaire for secondary schools. Your school is part of a stratified random sample of secondary schools from which data on the status of arts education are being drawn. Your participation is critical to successful accomplishment of the research.

Please be assured that the information you give us will be completely confidential, including the identifying information on the questionnaire. Your name or the name of your school will never be connected with your data. Results will be reported in aggregate form only. The results of the research will be made available to the sponsoring agencies and to arts educators nationwide. We anticipate that the results will be of value to school administrators and arts educators in evaluating and improving their programs in music, art, drama/theatre, and dance. A summary of the results of this study will be made available to your principal.

Your thoughtful response to the questions contained in the questionnaire will contribute to a higher level of insight into music education in the United States than has previously been available. We greatly appreciate your timely cooperation.

Please return the completed section to your principal. He/she will return all sections at the same time. I will be happy to answer any questions you may have about the survey. Feel free to call me collect at (217) 244-0404.

Sincerely yours,

Charles Leonhard
Director of Research

CL:cjb

OFFICE USE ONLY
School # ____
Section 2

SECTION TWO: MUSIC

(PLEASE CIRCLE ONE CODE NUMBER FOR EACH ITEM UNLESS OTHERWISE INSTRUCTED.)

1a. Is each of the following groups or courses offered in your music program?

b. (If "Yes") How many students are enrolled in each?

c. Has enrollment increased (I), decreased (D), or remained stable (S) during the past 3 years?

d. May credit for the course or activity count toward graduation?

	a. Offer		(IF "YES") b. Number of students enrolled	c. Enrollment			d. Credit toward graduation	
	Yes	No		I	D	S	Yes	No
(1) Concert Band	1	2	_____	1	2	3	1	2
(2) Second Band	1	2	_____	1	2	3	1	2
(3) Marching Band	1	2	_____	1	2	3	1	2
(4) Jazz Band	1	2	_____	1	2	3	1	2
(5) Small wind/percussion ensemble	1	2	_____	1	2	3	1	2
(6) Select Choir	1	2	_____	1	2	3	1	2
(7) Mixed Chorus	1	2	_____	1	2	3	1	2
(8) Boys Chorus	1	2	_____	1	2	3	1	2
(9) Girls Chorus	1	2	_____	1	2	3	1	2
(10)Swing/Jazz Choir	1	2	_____	1	2	3	1	2
(11)Madrigal group	1	2	_____	1	2	3	1	2
(12)String Orchestra	1	2	_____	1	2	3	1	2
(13)Full Orchestra	1	2	_____	1	2	3	1	2
(14)Small String Ensemble	1	2	_____	1	2	3	1	2
(15)Beginning class instruction in orchestra/band instruments	1	2	_____	1	2	3	1	2
(16)General Music	1	2	_____	1	2	3	1	2
(17)Related Arts	1	2	_____	1	2	3	1	2
(18)Music Appreciation	1	2	_____	1	2	3	1	2
(19)Music History	1	2	_____	1	2	3	1	2
(20)Class Piano	1	2	_____	1	2	3	1	2
(21)Class Voice	1	2	_____	1	2	3	1	2

2a. Does your school offer the following academic music courses?

b. (If "yes") Is there a written curriculum or course of study?

c. Is a textbook used?

d. What is the length of the course in semesters?

	a. Offer		(IF "YES") b. Written curriculum		c. Text used		d. Length in semesters		
	Yes	No	Yes	No	Yes	No	One	Two	Less than one
(1) Basic Musicianship	1	2	1	2	1	2	1	2	3
(2) General Music	1	2	1	2	1	2	1	2	3
(3) Music History	1	2	1	2	1	2	1	2	3
(4) Music Theory	1	2	1	2	1	2	1	2	3
(5) Music Appreciation	1	2	1	2	1	2	1	2	3
(6) Related Arts	1	2	1	2	1	2	1	2	3
(7) Music as a component of interdisciplinary studies	1	2	1	2	1	2	1	2	3
(8) Other (Specify) _____	1	2	1	2	1	2	1	2	3

3. What percentage of the students in your school take academic courses in music during their school program? (Should total 100%.)

No academic courses in music ..... _____%
One course ..... _____%
Two courses ..... _____%
Three or more courses ..... _____%

4. What procedures are used at your school to evaluate student achievement in academic music courses? (Circle all that apply.)

Commercial standardized tests 1
Teacher-made tests 2
Essay examinations 3
Grades on written work (e.g., reports, essays, compositions, arrangements) 4
Oral presentations 5
Rating scale for achievement in performance 6
Other (Specify) _____ 7

5a. Does your school have a summer music program?

Yes 1
No (SKIP TO Q. 6a) 2

b. Does it include. . .

(1) Marching band 1
(2) Beginning instrumental classes 1
(3) Other music classes or activities 1

6a. Is there a music course requirement for graduation from your school?

Yes 1
No (SKIP TO Q.7) 2

b. (If "Yes") How many semesters of music are required?

_____semesters

7. What is the ethnic makeup of participants in instrumental performance groups (Should total 100%.)

a. American Indian or Alaskan Native ..... ____%
b. Asian or Pacific Islander ..... ____%
c. Black, not of HISPANIC origin ..... ____%
d. Hispanic ..... ____%
e. White, not of HISPANIC origin ..... ____%
f. Other (Specify) _____ ____%

8. What is the ethnic makeup of participants in vocal performance groups? (Should total 100%.)

a. American Indian or Alaskan Native ..... ____%
b. Asian or Pacific Islander ..... ____%
c. Black, not of HISPANIC origin ..... ____%
d. Hispanic ..... ____%
e. White, not of HISPANIC origin ..... ____%
f. Other (Specify) _____ ____%

9. Would you characterize the supply of the following instructional equipment and materials available for use in your General Music program as adequate, inadequate, or absent?

	Adequate	Inadequate	Absent
a. Pianos	1	2	3
b. Record players	1	2	3
c. Tape recorders	1	2	3
d. Computers and music software	1	2	3
e. Recorders	1	2	3
f. Rhythm instruments	1	2	3
g. Fretted instruments	1	2	3
h. Tuned mallet instruments	1	2	3
i. Orchestral instruments	1	2	3
j. Band instruments	1	2	3
k. Record/tape library	1	2	3
l. Choral music	1	2	3
m. Band music	1	2	3
n. Orchestral music	1	2	3
o. General music series	1	2	3
p. Books about music	1	2	3
q. Portable risers	1	2	3
r. Concert shell	1	2	3
s. Synthesizer	1	2	3
t. Electronic tuning device (Strobocon)	1	2	3

10. How many full-time-equivalent music teachers assigned to your school are (a) instrumental specialists and (b) vocal-choral specialists?

_____ FTE instrumental specialists

_____ FTE vocal-choral specialists

11. Has the total number of music teachers in your school increased, decreased, or remained stable during the past five years?

Increased 1

Decreased 2

Remained stable 3

12a. Does your school have each of the following performance groups?

b. (If "Yes") How often does the group rehearse each week?

c. How many performances does the group present during a typical year?

d. Does the group participate in one or more contests during a typical year?

e. How many members are in the group?

	a. Have		(IF "YES") b. Number of rehearsals each week	c. Number of performances each year	d. Participate in contests		e. Number of members
	Yes	No			Yes	No	
(1) Select Choir	1	2	_____	_____	1	2	_____
(2) Mixed Chorus	1	2	_____	_____	1	2	_____
(3) Girls Chorus	1	2	_____	_____	1	2	_____
(4) Boys Chorus	1	2	_____	_____	1	2	_____
(5) Concert Band	1	2	_____	_____	1	2	_____
(6) Second Band	1	2	_____	_____	1	2	_____
(7) Marching Band	1	2	_____	_____	1	2	_____
(8) Jazz Band	1	2	_____	_____	1	2	_____
(9) Swing/Jazz Choir	1	2	_____	_____	1	2	_____
(10)Madrigal group	1	2	_____	_____	1	2	_____
(11)Full Orchestra	1	2	_____	_____	1	2	_____
(12)String Orchestra	1	2	_____	_____	1	2	_____
(13)Small Orchestra	1	2	_____	_____	1	2	_____
(14)Other (Specify)	1	2	_____	_____	1	2	_____

_____

13. During the past five years, has the percentage of students participating in instrumental and choral performance groups increased, decreased or remained stable?

	Increased	Decreased	Remained stable	Not applicable
a. Choir and chorus	1	2	3	7
b. Concert band(s)	1	2	3	7
c. Marching band	1	2	3	7
d. Orchestra	1	2	3	7

14a. How many periods each day does the class schedule include?

_____ periods

b. To what extent does the number of periods limit student participation in performance groups?

To a great extent 1

To some extent 2

Not at all 3

15a. In the last five years, has there been an increase in the academic requirements in your school?

Yes 1
No (SKIP TO Q.16a) 2

b. (If "Yes") To what extent has that increase served to limit student participation in performance groups?

To a great extent 1
To some extent 2
Not at all 3

16a. What would you estimate to be the amount of funds budgeted to support each of the following areas of the music program during the 1989-90 school year? (Do not include teachers' salaries.)

b. What percentage of that funding will come from fund raising (Parent groups, sales promotions, etc.)?

	a. Amount budgeted	b. Percentage from fund raising
(1) Band program	$_____	_____%
(2) Orchestra program	$_____	_____%
(3) Choral program	$_____	_____%
(4) Academic music program	$_____	_____%

17. We would like background information on the choral specialist and the instrumental specialist with the longest tenure in your school. Please have each person fill out his/her respective column for Question 17. If there is only one music specialist, responses should be written under his/her specialization.

	Choral specialist	Instrumental specialist
a. For how many years have you been teaching music?	_____ yrs.	_____ yrs.
b. Do you plan to continue teaching music for five more years?		
Yes	1	1
No	2	2
c. Do you play an active role in any form of community music?		
Yes	1	1
No	2	2
d. Do you receive a salary differential?		
Yes	1	1
No	2	2
e. Are you state certified to teach subjects other than music?		
Yes	1	1
No	2	2
f. Would you recommend teaching music as a career?		
Yes	1	1
No	2	2
g. What is the highest academic degree you have obtained?		
Associate	1	1
Bachelor's	2	2
Master's	3	3
Doctorate	4	4
Other (Specify) _____	5	5
h. What is your gender?		
Male	1	1
Female	2	2
i. In what year were you born?	19____	19____

18. We would appreciate any additional comments you may have concerning music education in your school.

You have completed Section Two. Please return the completed questionnaire to your building principal. Thank you.

September 15, 1989

TO: The Visual Art Specialist designated by the Principal

SUBJECT: The Visual Art Questionnaire

The establishment of the National Arts Education Research Center at the University of Illinois and New York University heralded a new era in public support of arts education in the United States. The mission assigned to the Illinois Center site included construction, distribution and interpretation of a survey designed to determine the status of arts education in the nation. This research is being sponsored by the National Endowment for the Arts and the U. S. Department of Education.

We are asking you to assist us in this important endeavor by completing the visual art questionnaire for secondary schools. Your school is part of a stratified random sample of secondary schools from which data on the status of arts education are being drawn. Your participation is critical to successful accomplishment of the research.

Please be assured that the information you give us will be completely confidential, including the identifying information on the questionnaire. Your name or the name of your school will never be connected with your data. Results will be reported in aggregate form only. The results of the research will be made available to the sponsoring agencies and to arts educators nationwide. We anticipate that the results will be of value to school administrators and arts educators in evaluating and improving their programs in music, art, drama/theatre, and dance. A summary of the results of this study will be made available to your principal.

Your thoughtful response to the questions contained in the questionnaire will contribute to a higher level of insight into art education in the United States than has previously been available. We greatly appreciate your timely cooperation.

Please return the completed section to your principal. He/She will return all sections at the same time. I will be happy to answer any questions you may have about the survey. Feel free to call me collect at (217) 244-0404.

Sincerely yours,

Charles Leonhard
Director of Research

CL:cjb

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School # ____
Section 3

SECTION THREE: ART

(PLEASE CIRCLE ONE CODE NUMBER FOR EACH ITEM UNLESS OTHERWISE INSTRUCTED.)

1a. Is each of the following subjects offered in your art program?

b. (If "Yes") Is the subject offered in a separate course?

c. Is the subject offered as part of general multimedia courses at an introductory level and/or an advanced level?

d. Are instructional materials adequate?

				(IF "YES")							
						c. Part of general multimedia courses					
		a. Offer		b. Separate course		At intro. level		At advanced level		d. Instructional materials adequate	
		Yes	No	Yes	No	Yes	No	Yes	No	Yes	No
a.	Drawing	1	2	1	2	1	2	1	2	1	2
b.	Painting	1	2	1	2	1	2	1	2	1	2
c.	Printmaking	1	2	1	2	1	2	1	2	1	2
d.	Sculpture	1	2	1	2	1	2	1	2	1	2
e.	Ceramics	1	2	1	2	1	2	1	2	1	2
f.	Jewelry/Metals	1	2	1	2	1	2	1	2	1	2
g.	Weaving/Fiber	1	2	1	2	1	2	1	2	1	2
h.	Photography	1	2	1	2	1	2	1	2	1	2
i.	Papermaking	1	2	1	2	1	2	1	2	1	2
j.	Art History	1	2	1	2	1	2	1	2	1	2
k.	Art Criticism	1	2	1	2	1	2	1	2	1	2
l.	Basic Design	1	2	1	2	1	2	1	2	1	2
m.	Batik	1	2	1	2	1	2	1	2	1	2
n.	Enameling	1	2	1	2	1	2	1	2	1	2
o.	Computer Art	1	2	1	2	1	2	1	2	1	2
p.	Integrated Arts (art, music, dance, and theatre)	1	2	1	2	1	2	1	2	1	2
q.	Aesthetics	1	2	1	2	1	2	1	2	1	2
r.	Graphic design	1	2	1	2	1	2	1	2	1	2
s.	Industrial design	1	2	1	2	1	2	1	2	1	2
t.	Other (Specify) _____	1	2	1	2	1	2	1	2	1	2

2a. Is there an art course requirement for graduation from your school?

Yes 1

No (SKIP TO Q.3) 2

b. (If "Yes") How many semesters of art are required?

_____ semesters

3. Does your school or district have a written art curriculum that specifies instructional goals and student objectives for each course level?

Yes 1

No 2

4. How would you rank the following criteria in terms of their importance in evaluating art produced by your students? Please rank the criteria from most to least important. That is, place a "1" in the space next to the criterion you consider most important. Place a "2" in the space next to the criterion you consider second in importance. Continue until you have ranked all 5 criteria. (Please use each number only once.)

Criteria	Rank
a. Technical skill	_____
b. Creativity	_____
c. Compositional quality	_____
d. Expressive/aesthetic quality .	_____
e. Student effort	_____

5. The concept of discipline based art instruction involves the teaching of four interrelated areas: (1) studio activities, (2) art history, (3) art criticism, and (4) aesthetics. To what extent do you incorporated this concept in your teaching of art?

To a great extent 1

To a limited extent 2

Not at all 3

6a. How many students in your school are enrolled in general multimedia art courses in the fall of 1989? (If a student is enrolled in more than one multimedia art course, please include only once.)

_____ students

b. How many students are enrolled in specialized art courses (e.g., painting, drawing, ceramics) in the fall of 1989? (If a student is enrolled in more than one specialized art course, please include only once.)

_____ students

7. How much time is allocated to each of the following courses in your school? (If a course is not offered, please write a "0" on the line provided.)

	# Weeks per year	# Days per week	# Minutes per class
a. Introductory level general multimedia courses	_____	_____	_____
b. Advanced level general multimedia courses	_____	_____	_____
c. Specialized courses (e.g., painting, ceramics). ...	_____	_____	_____

8. What is the ethnic makeup of participants in elective art classes and activities? (Should total 100%.)

a. American Indian or Alaskan Native ..... ____%
b. Asian or Pacific Islander ..... ____%
c. Black, not of HISPANIC origin ..... ____%
d. Hispanic ..... ____%
e. White, not of HISPANIC origin ..... ____%
f. Other (Specify) _____ ____%

9. What would you estimate to be the amount of funds budgeted to support the visual art program during the 1989-90 school year? (Do not include art teachers' salaries.)

$_____

10. Approximately what percentage of your instructional time in a typical year is spent teaching? (Should total 100%.)

a. Art history ..... ____%
b. Art criticism ..... ____%
c. Aesthetics ..... ____%
d. Studio activities ..... ____%
e. Non-art courses ..... ____%

11a. For how many years have you been teaching art?

_____ years

b. In how many of these years did you also teach courses other than art?

_____ years

12. Are you state certified to teach art?

Yes 1
No 2

13a. Are you state certified to teach subjects other than art?

Yes 1
No (SKIP TO Q.14) 2

b. Which subjects?

_____
_____
_____
_____

14. Would you recommend teaching art as a career?

Yes 1
No 2

15. Do you plan to continue teaching art for the next 5 years?

Yes 1
No 2
Don't know 8

16a. What is the highest academic degree you have obtained?

Associate 1
Bachelor's 2
Master's 3
Doctorate 4
Other (Specify)
_____ 5

b. In what field was your undergraduate major?

_____

c. In what field was your undergraduate minor?

_____

17. In what year were you born? 19____

18. What race/ethnicity do you consider yourself?

a. American Indian or Alaskan Native 1
b. Asian or Pacific Islander 2
c. Black, not of HISPANIC origin 3
d. Hispanic 4
e. White, not of HISPANIC origin 5
f. Other (Specify) _____ 6

19. What is your gender?

Male 1

Female 2

20. We would appreciate any additional comments you may have concerning art education in your school.

_____

_____

_____

_____

_____

You have completed Section Three. Please return the completed questionnaire to your building principal. Thank you.

September 15, 1989

TO: The Teacher designated by the Principal

SUBJECT: The Dance Questionnaire

The establishment of the National Arts Education Research Center at the University of Illinois and New York University heralded a new era in public support of arts education in the United States. The mission assigned to the Illinois Center Site included construction, distribution and interpretation of a survey designed to determine the status of arts education in the nation. This research is being sponsored by the National Endowment for the Arts and the U. S. Department of Education.

We are asking you to assist us in this important endeavor by completing the dance questionnaire for secondary schools. Your school is part of a stratified random sample of secondary schools from which data on the status of arts education are being drawn. Your participation is critical to successful accomplishment of the research.

Please be assured that the information you give us will be completely confidential, including the identifying information on the questionnaire. Your name or the name of your school will never be connected with your data. Results will be reported in aggregate form only. The results of the research will be made available to the sponsoring agencies and to arts educators nationwide. We anticipate that the results will be of value to school administrators and arts educators in evaluating and improving their programs in music, art, drama/theatre, and dance. A summary of the results of this study will be made available to your principal.

Your thoughtful response to the questions contained in the questionnaire will contribute to a higher level of insight into dance education in the United States than has previously been available. We greatly appreciate your timely cooperation.

Please return the completed section to your principal. He/she will return all sections at the same time. I will be happy to answer any questions you may have about the survey. Feel free to call me collect at (217) 244-0404.

Sincerely yours,

Charles Leonhard
Director of Research

CL:cjb

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OFFICE USE ONLY	
School #	____
Section	4

SECTION FOUR: DANCE

(PLEASE CIRCLE ONE CODE NUMBER FOR EACH ITEM UNLESS OTHERWISE INSTRUCTED.)

1. How many students are enrolled this semester in required and elective dance courses?

   a. Required dance courses ..... ____
   b. Elective dance courses ..... ____

2. Who teaches dance in your school?

Certified physical education teacher(s)	1
Certified physical education teacher(s) also certified to teach dance	2
Certified dance specialist(s)	3
Artist(s)-in-Residence	4
Other (Specify)	5

_____

3. Does the dance curriculum in your school include instruction in...

	Yes	No
a. Ballet technique	1	2
b. Modern dance technique ...	1	2
c. Jazz technique	1	2
d. Folk/Square/Ballroom	1	2
e. Ethnic (anthropological emphasis)	1	2
f. Production	1	2
g. Performance	1	2
h. Creative movement	1	2
i. Rehearsal/Repertory	1	2
j. Dance history	1	2
k. Dance appreciation	1	2
l. Integrated arts	1	2
m. Composition	1	2
o. Anatomy/Kinesiology	1	2
p. Other (Specify) _____	1	2

4. In what way(s) does your school incorporate dance? (Circle all that apply.)

As a sequentially developed curriculum	1
As a component of the Physical Education program	2
As an extra-curricular activity	3
As a gifted/talented program	4
As a part of other curricular disciplines such as geography, history, social studies	5
As a part of a related/integrated arts course	6
Other (Specify)_____	7

5. What is the ethnic makeup of the participants in elective dance classes and activities? (Should total 100%.)

a. American Indian or Alaskan Native	____%
b. Asian or Pacific Islander	____%
c. Black, not of HISPANIC origin	____%
d. Hispanic	____%
e. White, not of HISPANIC origin	____%
f. Other (Specify) _____	____%

6a. What facilities are available for dance instruction and performance?

	a. Available		(IF "YES") b. Are they adequate?	
	Yes	No	Yes	No
(1) Dance studio(s) How many? ____	1	2	1	2
(2) Gym	1	2	1	2
(3) Multi-purpose room	1	2	1	2
(4) Classroom	1	2	1	2
(5) Auditorium/theatre	1	2	1	2
(6) Lockers	1	2	1	2
(7) Other (Specify)	1	2	1	2

_____

_____

7. What would you estimate to be the amount of funds budgeted for support of the dance program during the 1989-90 school year? (Do not include dance teachers' salaries.)

$_____

8a. Does your state require that dance teachers have a teaching certificate?

Yes 1
No 2

b. Does your state offer teacher certification in dance?

Yes 1
No 2

9. How would you rate the importance of the following criteria in evaluating student progress in your Dance Program?

		Essential	Very important	Somewhat important	Not too important	Not at all important
a.	Artistic sensitivity	1	2	3	4	5
b.	Choreographic ability	1	2	3	4	5
c.	Dance technique	1	2	3	4	5
d.	Understanding of vocabulary and concepts	1	2	3	4	5
e.	Effort (dedication, commitment, consistency)	1	2	3	4	5
f.	Other (Specify) _____	1	2	3	4	5

10. Which of the following procedures are used to evaluate student progress in your dance program?

Skill tests 1
Performance juries 2
Written tests 3
Subjective appraisal by instructor 4
Peer evaluation 5
Attendance records 6
Other (Specify) _____ 7

11a. For how many years have you been teaching dance?

_____ years

b. For how many of these years did you also teach courses other than dance?

_____ years

12. Are you state certified to teach dance?

Yes 1
No 2

13a. Are you state certified to teach subjects other than dance?

Yes 1
No (SKIP TO Q. 14) 2

b. Which ones?_____

14. Would you recommend teaching dance as a career?

Yes 1
No 2

15. Do you plan to continue teaching dance for the next five years?

Yes 1
No 2
Don't Know 8

16a. What is the highest academic degree you have obtained?

Associate 1
Bachelor's 2
Master's 3
Doctorate 4
Other (Specify) _____ .. 5

b. In what field was your undergraduate major?

_____

c. In what field was your undergraduate minor?

_____

17. In what year were you born?

19____

18. What race/ethnicity do you consider yourself?

a. American Indian or Alaskan Native 1
b. Asian or Pacific Islander 2
c. Black, not of HISPANIC origin 3
d. Hispanic 4
e. White, not of HISPANIC origin 5
f. Other (Specify) _____ 6

19. What is your gender?

Male 1
Female 2

20. We would appreciate any additional comments you may have concerning art education in your school.

_____
_____
_____
_____

You have completed Section Four. Please return the completed questionnaire to your building principal. Thank you.

September 15, 1989

TO: The Teacher designated by the Principal

SUBJECT: The Drama/Theatre Questionnaire

The establishment of the National Arts Education Research Center at the University of Illinois and New York University heralded a new era in public support of arts education in the United States. The mission assigned to the Illinois Center Site included construction, distribution and interpretation of a survey designed to determine the status of arts education in the nation. This research is being sponsored by the National Endowment for the Arts and the U. S. Department of Education.

We are asking you to assist us in this important endeavor by completing the Drama/Theatre questionnaire for secondary schools. Your school is part of a stratified random sample of secondary schools from which data on the status of arts education are being drawn. Your participation is critical to successful accomplishment of the research.

Please be assured that the information you give us will be completely confidential, including the identifying information on the questionnaire. Your name or the name of your school will never be connected with your data. Results will be reported in aggregate form only. The results of the research will be made available to the sponsoring agencies and to arts educators nationwide. We anticipate that the results will be of value to school administrators and arts educators in evaluating and improving their programs in music, art, drama/theatre, and Dance. A summary of the results of this study will be made available to your principal.

Your thoughtful response to the questions contained in the questionnaire will contribute to a higher level of insight into drama/theatre in the United States than has previously been available. We greatly appreciate your timely cooperation.

Please return the completed section to your principal. He/she will return all sections at the same time. I will be happy to answer any questions you may have about the survey. Feel free to call me collect at (217) 244-0404.

Sincerely yours,

Charles Leonhard
Director of Research

CL:cjb

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School # _____
Section 5

SECTION FIVE: DRAMA/THEATRE

(PLEASE CIRCLE ONE CODE NUMBER FOR EACH ITEM UNLESS OTHERWISE INSTRUCTED.)

1a. Does your school offer one or more credit courses in drama/theatre?

Yes 1

No (SKIP TO Q.2a) 2

b. (If "Yes") How many such courses were offered during the 1988-89 school year?

_____courses

c. What was the total enrollment in all of the courses offered?

_____enrollment

d. How many credits from these courses may be used to fulfill graduation requirements?

_____ credits

2a. Is each of the following subjects taught in your drama/theatre program?

b. (If "Yes") Is each subject taught in a separate course, as part of a course or both?

	a. Subject taught		b. (IF "YES")		
			Separate course	Part of a course	Both
	Yes	No			
(1) Acting	1	2	1	2	3
(2) Creative dramatics	1	2	1	2	3
(3) Improvisation ...	1	2	1	2	3
(4) Pantomime/mime	1	2	1	2	3
(5) Puppetry	1	2	1	2	3
(6) Children's theatre	1	2	1	2	3
(7) Directing	1	2	1	2	3
(8) Playwriting	1	2	1	2	3
(9) Technical theatre	1	2	1	2	3
(10) Theatre history	1	2	1	2	3
(11) Dramatic literature	1	2	1	2	3
(12) Radio/television/film	1	2	1	2	3

3. Who teaches drama/theatre in your school? (Circle all that apply.)

Certified classroom teacher(s)	1
Certified classroom teacher(s) with some coursework in drama/theatre	2
Certified drama/theatre specialist(s)	3
Other (Specify) _____	4

4. Does preparation of drama/theatre productions take place...

	Yes	No
a. As a curricular offering in a separate course	1	2
b. As a curricular component of a course having other content	1	2
c. As an extracurricular activity	1	2

5a. Did students in your school present one or more of the following types of drama/theatre during the 1988-89 school year?

b. (If "Yes") How many productions were presented?

c. How many public performances were presented?

d. How many students participated?

	a. Presented		(IF "YES") b. Number of productions	c. Number of public performances	d. Number of students participating
	Yes	No			
(1) Play	1	2	_____	_____	_____
(2) Musical	1	2	_____	_____	_____
(3) Variety/talent	1	2	_____	_____	_____
(4) Dramatic reading	1	2	_____	_____	_____

6. Have students in your school participated in a state or regional drama/theatre festival or contest during the past two years?

Yes	1
No	2

7. Does your school have a drama/theatre student organization (e.g., dramatics club, Thespian group)?

Yes	1
No	2

8. What is the ethnic makeup of participants in elective drama/theatre classes and activities? (Should total 100%.)

a. American Indian or Alaskan Native ..... ____%
b. Asian or Pacific Islander ..... ____%
c. Black, not of HISPANIC origin ..... ____%
d. Hispanic ..... ____%
e. White, not of HISPANIC origin ..... ____%
f. Other (Specify) _____ ____%

9. In which of the following departments (subject areas) does drama/theatre production take place in your school? (Circle all that apply.)

Drama/theatre 1
English 2
Speech 3
Humanities 4
Integrated arts 5
Language arts 6
Music 7
Other (Specify) 8

_____

10. Is there formal collaboration in your school between drama/theatre and...

	Yes	No
a. Music	1	1
b. Visual art	1	2
c. Dance	1	2
d. Speech	1	2
e. Vocational training	1	2
f. Another subject? (Specify) _____	1	2

11. Does your State Board of Education require certification for...

	Yes	No
a. Full-time drama/theatre teachers?	1	2
b. Part-time drama/theatre teachers?	1	2

12. Has it ever been necessary to assign teachers without specific training or experience to conduct classes or activities in drama/theatre?

Yes 1
No 2

13. Would you characterize the quality of the facilities available in your school for the drama/theatre program as adequate, inadequate, or absent?

	Adequate	Inadequate	Absent
a. Classrooms specially equipped for drama/theatre	1	2	3
b. Auditorium/stage	1	2	3
c. Workshop space	1	2	3
d. Storage space	1	2	3

14a. What would you estimate to be the amount of funds budgeted to support the drama/theatre program during the 1989-90 school year? (Do not include drama/theatre teachers' salaries.)

$_____

b. What percentage of that funding will come from fund raising (parent groups, sales promotions, etc.)?

_____%

15a. For how many years have you been teaching drama/theatre?

_____ years

b. For how many of these years did you also teach courses other than drama/theatre?

_____ years

16. Are you state certified to teach drama/theatre?

Yes 1
No 2

17a. Are you state certified to teach subjects other than drama/theatre?

Yes 1
No (SKIP TO Q. 18) 2

b. Which ones?_____

18. Would you recommend teaching drama/theatre as a career?

Yes 1
No 2

19. Do you plan to continue teaching drama/theatre for the next five years?

Yes 1
No 2
Don't Know 8

20a. What is the highest academic degree you have obtained?

Associate 1
Bachelor's 2
Master's 3
Doctorate 4
Other (Specify) _____ ...5

b. In what field was your undergraduate major?

_____

c. In what field was your undergraduate minor?

_____

21. In what year were you born?

19____

22. What race/ethnicity do you consider yourself?

a. American Indian or Alaskan Native 1
b. Asian or Pacific Islander 2
c. Black, not of HISPANIC origin 3
d. Hispanic 4
e. White, not of HISPANIC origin 5
f. Other (Specify) _____ 6

23. What is your gender?

Male 1
Female 2

20. We would appreciate any additional comments you may have concerning drama/theatre education in your school.

_____
_____
_____
_____
_____

You have completed Section Five. Please return the completed questionnaire to your building principal. Thank you.

October 15, 1989

Dear Principal:

Recently we sent you a survey designed to secure baseline data on the status of arts education in American public schools. We asked that you and your arts education faculty complete the survey and return it. At this time we have not received it.

Since your school is part of a stratified random sample of schools, your returning the completed survey is essential to successful completion of this research. The survey has been funded by the U. S. Department of Education and the National Endowment for the Arts. It is an important part of a joint effort by those two agencies to improve the program of arts education in American public schools. You and your school can play an important role in this effort.

Being aware of the possibility that your copy of the survey may have been lost in the mail or otherwise mislaid, we are sending you a second copy.

We would appreciate your timely attention to completion of the survey. We need your participation in this important research effort. If you should have any questions about the survey, feel free to call me at 217-244-0404.

Sincerely yours,

Charles Leonhard
Director of Research

CL:cjb
Enclosures

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